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EDMUND BURKE ON ORATORY

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A TREATISE on Orators and Oratory by Edmund Burke would still be an interesting and invaluable document, had he had, like Cicero, the time and temperament to compose one. No one in English has at once better background in literature and criticism, greater ability in defining and amplifying principles, and more thoroughgoing experience in the composition of rhetorical prose, both spoken and written. But to discover Burke's opinions on oratory—his principles of rhetoric—recourse must be had to widely scattered fragments, inserted here and there throughout the whole library of his recorded utterances (sometimes, to be sure, virtually buried in volumes today almost never read). To search out, to collect, and to arrange these fragments into more or less connected categories is the purpose of this study. It is no part of the intent to create for Burke a system of rhetoric. That he had such a system is extremely doubtful; he refused to be bound by any system: in politics, in morality, in literature. His recorded utterances on rhetoric constitute no such system. In short, what is here attempted—the assembling of Burke's opinions on oratory—is similar to what has been done several times, with varying completeness and learning, to his opinions on politics and government.

My materials are almost exclusively Burke's explicit utterances as they appear in his published works and correspondence, or as reported by his contemporaries and his biographers. I have made no attempt to account here for Burke's opinions, to trace the origin (frequently

quite obvious) of his ideas, to judge, to appraise, to supplement. The value of such a study as this lies, of course, far more in the collection of the utterances than in any gloss upon them. Consequently, neither is the classification here employed, though it seems to me useful, offered as final; nor is the interpolated exposition intended to be exhaustive or conclusive. The method is one of extraction, arrangement, and, to a limited extent, synthesis.

The hundred or so pronouncements, which range in date from the publication of the treatise on *The Sublime and Beautiful* (1756) to 1796, less than a year before Burke's death, seem to lend themselves to grouping into one critical and several rhetorical categories: I, the Nature and Aim of Oratory; II, the Orator, his character, training, and endowment; III, Some Practical Principles of Speech-making, including persuasion, argument, debate, consideration of the audience, and disposition or effective arrangement of material; IV, Style, including the nature of oral and of written style; and, V, the Good Speech, a critical yard-stick. All these categories except Style have, obviously, a particular bearing on argumentative discourse. Style, more generally, covers all prose. Such is the scope of Burke's theory of oratory.

I. The Nature and Aim of Oratory[1]

Oratory, along with poetry and painting, is one of the liberal arts, and as an art, is governed by principles, or rules. Without conscious adherence to these principles—without critical knowledge—orators may succeed; many have done so in the past, and many will in the future: "... as among artificers there are many machines made and even invented without any exact knowledge of the principles they are governed by."[2] Sure perfection, however, comes only with the wise use of rules, which have themselves been drawn from the best practice of the greatest orators. The first of these principles is probably the principle of the governing purpose:

> It is the business of art first to choose some determinate end and purpose, and then to select those parts of nature, and those only, which conduce to that

[1] Throughout the rest of the discussion, except as otherwise indicated, I am stating Burke's ideas directly.

[2] *The Works of Edmund Burke*, 12 vols. (Boston, 1894), I, 127-8, "On the Sublime", I: xix, 1756. (This edition is hereafter cited as *Works*.)

end, avoiding with studious exactness, the intermixture of anything which would contradict it.[3]

Like poetry again, oratory is one of what Burke calls the "modes of rhetoric." "It is true," he says, "that eloquence in both modes of rhetoric is fundamentally the same; but the manner of handling is totally different."[4] Wherein the difference lies, he does not explain, but a safe inference is that the difference in handling comes from a difference in purpose. The "end and purpose" of oratory is to be eloquent and convincing;[5] its materials are the affairs of men in civil life predominantly and upon these materials it exercises the selection demanded of it as an art. Orators choose specific subjects in the field of human affairs. It is their business to bring together all that is necessary to establish, to illustrate, and to decorate these subjects.[6]

II. The Orator

It is clear, though Burke makes no specific statement to the effect, that to him the orator is very closely identified with the statesman. What he says of the one, therefore, has ideally a close application to the other:

> A disposition to preserve, and an ability to improve, taken together, would be my standard of a statesman. Everything else is vulgar in conception, perilous in execution.[7]

His conception of the orator is essentially that held by Cicero and Quintilian: that an orator ought to be acquainted with every great and important subject of art and nature[8] — and, we may add, of politics, government, and economics.[9] The orator should be a good

[3] *Works*, VII, 153-4, "Hints for an Essay on the Drama," 1772? (Dates outside parentheses represent year of composition.)

[4] James Prior, *Life of Edmund Burke*, (2nd edition, London, 1826). II, 246. Letter to Arthur Murphy, 1793.

[5] Burke several times uses these terms together, though not synonymously. He seems to apply the term *convincing* to the reasoned part of oratory, and the term *eloquent* to a combination of emotional persuasion and ornamentation.

[6] *Works*, II, 64, "Speech on American Taxation," 1774. In praise of Townshend, Burke said that he knew "how to bring together within a short time all that was necessary to establish, to illustrate, and to decorate the side of the question he supported."

[7] *Works*, III, 440, "Reflections on the Revolution in France." 1790.

[8] Robert Bisset, *Life of Burke*, (London, 1798), 72.

[9] Though it is not always safe to assume theory from practice, nevertheless, Burke's own equipment is the best illustration of his belief in the importance of

man, learned in all phases of his subject, speaking well, and on the right side of the question. He may be eloquent—even convincing—but there is no lasting merit in oratory unless it is sound and just. Of Lord North, Burke said at one time:

> But how could my honorable friend degrade his own talent so much as to think that there could be any real eloquence, any that could stand the test of time and command the admiration of ages, except in just sentiment and in sound reason. [10]

And at another:

> [Lord North] . . . made a speech of two hours long to prove that [his] former conduct was founded upon no right principle, either of policy, justice, or commerce. I never heard a more elaborate, more able, more convincing, and more abandoned, and more shameful speech. [11]

The man who, ideally, should enter upon a career of championing the right cause, that is, the man who should be an orator, Burke describes thus:

> You are young, you have great talents; you have a clear head; you have a natural, fluent, and unforced elocution; your ideas are just, your sentiments benevolent, open, enlarged. [12]

Broadly speaking, as we have seen, the orator is able, right, fluent, convincing; he is also independent and fair, not imposing upon the understanding of his audience to gain its assent. [13] He has

extensive and intensive knowledge. His mistrust of scanty information in others is indicated in *Works*, I, 309 ("Observations on . . . 'The Present State of the Nation'," 1769), where he reproves men who "array [their] accounts and marshal [their] figures, in perfect confidence that their correctness will never be challenged;" and further in a remark of his concerning Sheridan, reported by Prior, *Life of Burke*, II, 252, that "long speeches without good materials were sometimes dangerous, even for a popular man."

[10] *The Works and Correspondence of . . . Edmund Burke*, 8 vols. (London, 1852), II, 441. No date (about 1777). (This edition is hereafter cited as *Corres.*)

[11] *Works*, VI, 236. Letter to John Merlott, Esq., Apr. 4, 1780. See also a reference to a speech of Grattan's, *Corres.*, II, 78-9, where Burke says that being on the right side is of some importance to the perfection of what is done.

[12] *Works*, V, 128, "Letter to William Elliot," May 26, 1795. Burke admired young Elliot, who was just beginning his career in Parliament, and hoped to see him take an enlightened stand on the question of peace with the Directory, to which Burke was bitterly opposed.

[13] *Ibid.*, V, 193, "Letter to a Noble Lord," 1796: "I was not made for a minion or a tool. As little did I follow the trade of winning the hearts by imposing on the understandings of people."

respect, as well, for the persons and opinions of his opponents,[14] differing from them with candor and politeness.[15] He is firm in his purpose, constant in his efforts, and undaunted in his courage.[16]

The orator is resourceful and has a mind well stored with ideas:

> There is no faculty of the mind which can bring its energy into effect unless the memory be stored with ideas for it to work upon. These ideas are the materials of invention, which is only a power of combining and abstracting, and which without such materials would be in the same state as a painter without canvas, boards, or colours. Experience is the only means of acquiring ideas of any kind; and continual observation and study upon one class of objects, the only way of rendering them accurate.[17]

Men and politics are the objects which he must observe and study continually.

The orator is steady and consistent in his opinions; he does not drift about aimlessly with the prevailing wind.[18] Energetic activity, founded in sound principles, is at all times the essence of wisdom: " . . . to proceed with a presiding principle and a prolific energy, is with me the criterion of profound wisdom."[19] According to what part of his work the orator is engaged in, the presiding principle will be of one of four kinds: principles of research, principles of method in presentation, principles of psychology, and principles of politics:

> I proceeded on principles of research to put me in possession of my matter, on principles of method to regulate it, and on principles in the human mind and in civil affairs to secure and perpetuate the operation.[20]

Since it is the orator's prime purpose to be convincing, he will build up for himself a reputation for care and reliability. He should, therefore, speak as well as he can at all times, for though the immediate prospect of accomplishing his object may be doubtful, he builds

[14] *The Leadbeater Papers*, 2 vols. (London, 1862), II, III, Letter of April 19, 1770. Burke here regrets a deficiency of these qualities in himself.

[15] *Corres.*, I, 412, Letter to Baron Mazeres. No date. Burke regrets the rareness of this quality in political discussion.

[16] *Ibid.*, I, 603, Letter to Captain Woodford, Feb. 11, 1791. Burke commends and admires these qualities in the Abbe Maury.

[17] Prior's *Life*, I, 422, Letter to James Barry, the painter.

[18] *Works*, II, 102, "Speech on Conciliation with the Colonies," 1775: 'I did not think it safe or manly to have fresh principles to seek upon every fresh mail which should arrive from America.'

[19] *Ibid.*, III, 457, "Reflections on Revolution in France," 1790.

[20] *Ibid.*, V, 189, "Letter to a Noble Lord," 1796.

up a reputation and a consequence which will ultimately bring their reward. [21]

III. Persuasion

There are two reasons for argumentative discourse, spoken or written: to secure what is already established, and to initiate what should be established: "I am convinced that men want arguments to reconcile their minds to what is done as well as motives originally to act right." [22]

Reason is the most important means of persuasion in political oratory, and should always be the foundation of persuasion:

> I have ever abhorred since the first dawn of my understanding to this its obscure twilight, all the operations of opinion, fancy, inclination, and will in the affairs of government, where only sovereign reason, paramount of all forms of legislation and administration, should dictate. [23]

Appeal to the emotions of an audience is, nevertheless, justifiable if it is done with fairness and decorum. [24] Since the orator may influence the emotions of his audiences, he should know as much as possible about the operations of the emotions of men in general: " . . . A consideration of the rationale of the passions seems to me very necessary for all who would affect them upon solid and sure principles." [25] The orator should, for instance, know that the emotions of men are more easily affected by particulars than by generalities, and that once he can discover what sorts of particulars individual men respond to, he is in a fair way to knowing the nature of their mental and emotional makeups. [26] Appeal to the emotions, however, can be, and is frequently misused and abused by unscrupulous

[21] See the often quoted passage on speaking well in Parliament in Boswell's *Johnson*, (ed. by G. B. Hill), III, 223.

[22] *Corres.*, I, 109, Letter to Rockingham, Nov. 14, 1769.

[23] *Works*, V, 189, "Letter to a Noble Lord," 1796.

[24] *Ibid.*, III, 64, "Speech on the Nabob of Arcot's Debts," 1785: "I was going to awake your justice towards this unhappy part of our fellow-citizens, by bringing before you some of the circumstances of this plague of hunger, . . . but I find myself unable to manage it with decorum. . . . I find it more advisable to throw a pall over this hideous object, and to leave it to your general conceptions."

[25] *Ibid.*, I, 127, "Sublime," I, xix, 1756.

[26] *Ibid.*, V, 398, "Letters on a Regicide Peace," 1795-7.

speakers.[27] Any appeal, for instance, to fear, even justifiable fear, is of doubtful appearance.[28]

Some Strictures Concerning Argument

Example is the only properly effective argument in politics and government—example and its corollaries, experience and precedent. The orator should never quit precedents where they are applicable, and should avoid innovations and contrivances of his own ingenuity:

> It signifies little how . . . [the] matter may be quibbled away. Example, the only argument of effect in civil life, demonstrates the truth of my proposition.[29]
>
> To the *experience* which the honorable gentleman reprobates in one instant and reverts to in the next, to that experience, without the least wavering or hesitation on my part, I steadily appeal: and would to God there were no other arbiter to decide the vote with which the house is to conclude this day.[30]

I shall never quit precedents where I find them applicable.[31]

The past is the best source for reënforcement of opinion. It is the storehouse of example, for " . . . it is in the nature of man to defer to the wisdom of times past, whose weakness is not before his eyes, than to the present, of whose imbecility he has daily experience. Veneration of antiquity is congenial to the human mind."[32] For this reason, history is very useful to the orator as a source from which to learn political wisdom, but, taken exactly, it does not furnish him with a set of precedents from which to argue:

> It is a great improver of the understanding, by showing both men and affairs in a great variety of views. From this source much political wisdom may be learned,—that is, may be learned as habit, not as precept,—as an exercise to strengthen the mind, as furnishing materials to enlarge and enrich it, not as a repertory of cases and precedents for a lawyer.[33]

[27] *Ibid.*, I, 324, "Observations on . . .'The Present State of the Nation'," 1769: " . . . our author . . . never fails to lay hold of the most vulgar popular prejudices and humors, in hopes to captivate the crowd."

[28] *Ibid.*, IV, 375-6, "Thoughts on French Affairs," 1791: "Topics derived from fear or addressed to it are, I know well, of doubtful appearance." See also *Ibid.*, IV, 280, "Letter to Sir Hercules Langrishe," 1792: " . . . the weakest reasonings . . . discover the strongest passions."

[29] *Works*, I, 498-9, "Thoughts on the Cause of Present Discontents," 1770.

[30] *Ibid.*, II, 8, "Speech on American Taxation," 1774. See also *Ibid.*, II, 7: "In other words, we are, according to him, to consult our invention and to reject our experience."

[31] *Ibid.*, II, 300, "Speech on Economical Reform," 1780.

[32] *Ibid.*, VI, 339, "Tract on the Popery Laws," 1765?.

[33] *Ibid.*, IV, 468, "On the Policy of the Allies," 1793.

In this connection something should be said about the proper use of analogy, for argument by false analogy is dangerous. "The objects which are . . . [brought into the analogy must be] found in the same classes of existence." [34] For instance: "analogies between bodies natural and bodies politic, though they may sometimes illustrate arguments, furnish no argument of themselves." [35] "Parallels . . . [between lives of individuals and lives of states] rather furnish similitudes to illustrate or to adorn than supply analogies from whence to reason." [36]

Abstractions and universals are usually to be condemned, but not always,—for principles are included among abstractions, "and without the guide and light of sound, well-understood principles, all reasoning in politics, as well as in everything else, would be only a confused jumble of particular facts and details, without the means of drawing out any sort of theoretical or practical conclusion." [37] Even the best of general maxims are controlled largely by circumstances, and are therefore dangerous. [38] Every good principle of morality, however, though abstract, and though trite, requires frequent application. [39]

Specific, concrete argument and illustration are greatly to be preferred to general, "loose, indeterminate" talk. The specific and the concrete hold attention and move audiences much more effectively than the general: "I am, therefore, much against listening to loose, indeterminate complaints. A specific misconduct, brought home to a particular man, is always to be attended to." [40] In many cases generalities are apt to heighten and raise a subject; that is, make it, not clearer and more effective, but seemingly of greater and more universal significance. Frequently, however, depending on the subject, they are much more liable to sink it. [41] The chief excuse for the use

[34] *Works*, V, 234, "Letters on a Regicide Peace," 1796-7.

[35] *Ibid.*, V, 124, 'Letter to William Elliot,' 1795.

[36] *Ibid.*, V, 234, "Letters on a Regicide Peace," 1796-7.

[37] *Ibid.*, VII, 41, "Speech on Fox's Motion," 1792.

[38] *The Windham Papers* (London, 1913), Letter to Wm. Windham, Oct. 16, 1794: "I am no great dealer in general maxims. I am sensible how much the best of them are controlled by circumstances."

[39] *Works*, I, 424, "Observations on ... 'The Present State of the Nation'," 1769: "The principle of these remarks, like every good principle of morality, is trite; but its frequent application is not the less necessary."

[40] *Corres.*, I, 389, Letter to Michael Miller, Apr. 17, 1779.

[41] *Works*, II 115, "On Conciliation with America," 1775: 'I choose, Sir,

of the abstract and the general lies in an orator's wish to avoid arousing his audience,—to apply a soporific: "All these blessings, and ten thousand more, on him who found out abstraction, personification, impersonals! In certain cases they are the first of all soporifics. Terribly alarmed we should be if things were proposed to us in the *concrete*." [42] General disquisitions and effusions, especially in favor of liberty, should certainly be allowed to an orator when the question is general; they are out of place, however, in particular questions:

> I allow, as I ought to do, for the effusions which come from a *general* zeal for liberty. This is to be indulged, and even to be encouraged, as long as *the question is general*. An orator, above all men, ought to be allowed a full and free use of the praise of liberty. A commonplace in favor of slavery and tyranny, delivered in a popular assembly, would indeed be a bold defiance of all the principles of rhetoric. But in a question whether a particular Constitution is or is not a plan of rational liberty, this kind of rhetorical flourish in favor of freedom is surely a little out of place. It is virtually a begging of the question. [43]

As a device for attaining concreteness and for avoiding abstractions and vagueness, definition is useful, but in situations where the object is to find out the truth in abstruse matter, definition, in spite of all that is claimed for it, has its disadvantages: "For when we define, we seem in danger of circumscribing nature within the bounds of our own notions. . . . A definition may be very exact, and yet go but a very little way towards informing us of the nature of the thing defined." [44]

Tests for Argument

The truth of a proposition deserves less attention than the effect of adherence to it on the established order of things. [45] An orator must be very wary of proposing anything which will effect a disruption of things as they are, for gradual improvement is always to be preferred to abrupt change.

Reason, common sense, expediency, and utility should be the tests

to enter into these minute and particular details, because generalities, which in all other cases are apt to heighten and raise the subject, have here a tendency to sink it.'

[42] *Ibid.*, VI, 17, "Fourth Letter on a Regicide Peace," 1795-7. This ironical remark refers to the habit of vagueness and mincing of terms used by the friends of regicide France.

[43] *Ibid.*, IV, 77, "Appeal from the New to the Od Whigs," 1791.

[44] *Works*, I, 80-1, "Sublime and Beautiful," Introduction on Taste, 1757.

[45] John Morley, *Burke* (London, 1882), 170.

of a proposition: "Show the thing you contend for to be reason, show it to be common sense, show it to be the means of attaining some useful end, and then I am content to allow it what dignity you please." [46]

The " . . . mode of arguing from your having done *any* thing in a certain line to the necessity of doing *every* thing . . ." is even more faulty in politics than it is in logic. [47]

Any necessity pleaded should be in the nature of things, for " . . . when the necessity pleaded is not in the nature of things, but in the vices of him who alleges it, the whining tones of commonplace, beggarly rhetoric produce nothing but indignation." [48]

Some Observations on Debate

In debate the orator should avoid asperity, and should respect the persons and opinions of his adversaries. [49]

It is admired by some persons as very parliamentary "to take a sort of undecided, equivocal, narrow ground, that evades the substantial merits of the question, and puts the whole upon some temporary, local, accidental, or personal consideration. . . . Indeed, in some circumstances it is right. When the objects of opposition are frivolous, it is advisable not to lay down principles which might embarrass upon a future occasion." When, however, this procedure becomes habitual, as it does with some speakers, and is applied indiscriminately to all questions, it is bad. [50]

Flattery of their opponents is a device used by some debaters to pave the way for the abuse and slander which they really intend. [51]

[46] *Works*, II, 18-9, "Speech on American Taxation," 1774.

[47] *Ibid.*, IV, 105, "Appeal from the New to the Old Whigs," 1791.

[48] *Ibid.*, V, 450-1, "Letters on a Regicide Peace," 1795-7.

[49] *The Leadbeater Papers*, 2 vols. (London, 1862), II, III, Letter of Apr. 19, 1770: "It is but too well known that I debate with great vehemence and asperity, and with very little management either of the opinions or persons of many of my adversaries."

[50] *Corres.*, I, 204, Letter to Rockingham, Jan. 10, 1773.

[51] *Works*, V, 112-3, "Letter to William Elliot, Esq." 1795: "His Grace, like an able orator, as he is, begins with giving me a great deal of praise for talents which I do not possess. He does this to entitle himself, on the credit of this gratuitous kindness, to exaggerate my abuse of the parts which his bounty, and not that of Nature, has bestowed upon me."

In refutation a speaker ought to state the objections of his adversaries in their full force. [52]

There is no better way of exposing false political principles ". . . than by demonstrating that they lead to consequences directly inconsistent with and subversive of the arrangements grounded upon them." [53]

The Audience

It is important that the orator appear unimpeachable in the minds of his audience. He should not, however, seem over-eager to give himself a good character; but frequently, to protect his reputation, it is useful for him to give a cold, direct refutation of whatever charges his opponents have brought against him. [54] He should avoid putting responsibility for trouble too heavily on his enemies, for ". . . over-laboring a point of this kind has the direct contrary effect from what we wish . . ." and is liable to make the audience think that we are too eager to clear ourselves. [55] The orator should do all within reason to conciliate his audience. To avoid putting the audience in the wrong is the best way of conciliating it; " . . . at any rate it is perhaps the best way to persuade them to be right by supposing that they are so." [56] The introduction of things ludicrous and humorous is, under certain conditions, useful to keep alive the attention and interest of listeners or readers, and to relieve heavy passages. ". . . for . . . [we] know how ill a long detail of politics, not animated by a direct controversy, wants every kind of help to make it tolerable." [57] The orator is frequently driven to what seems to him dull and needless labor, for "the conduct and pretences of people" often oblige him to prove formally what he considers self-evident propositions. [58] These,

[52] *Windham Dairy*, 370-1.

[53] *Works*, IV, 7, "Letter to a Member of the National Assembly," 1791.

[54] *Works*, III, 93, "Speech on the Nabob of Arcot's Debts," 1785: "I then contented myself, as I shall now do, with giving it a cold, though a very direct contradiction. Thus much I do from respect to truth. If I did more, it might be supposed, by my anxiety to clear myself, that I had imbibed the ideas which, for obvious reasons, the right honorable gentleman wishes to have received concerning all attempts to plead the cause of the natives of India, as if it were a disreputable employment."

[55] *Ibid.*, V, 414, "Letters on a Regicide Peace," 1795-7.

[56] Letter to Cumberland, Prior's *Life*, II, 112.

[57] *Corres.*, I, 100, Letter to Rockingham, 1769.

[58] *Ibid.*, I, 106-7, Letter to Rockingham, Nov. 6, 1769.

however, he must prove, so that his argument will not fail in persuasion for lack of completeness.

Catch-words and slogans are frequently of more harm than good, for "a great part of the mischiefs that vex the world arises from words. People soon forget the meaning, but the impression and the passion remain." [59]

Disposition (Arrangement)

The object of arrangement is effectiveness: to bring into one focus all the material which can contribute to the purpose of the whole. "In all well-wrought compositions some particulars stand out more eminently than the rest:" [60] such particulars as are intended to be most important — most effective. Every particular should be "brought forward in its place, and in the manner most fitted to produce its effect." [61] "All the parts . . . [should be] so arranged as to point out their relation [to each other and to the whole], and to furnish a true idea of the spirit of the whole." [61] The speech is an organism, with all the material so arranged and worked together as to provide unity in the most effective manner possible. Under these conditions digressions are proper and useful; that is, if they are organic in the rest of the composition,—do not depart from the subject. They must grow out of the discussion and must be relevant. In this use they have been commended by all ancient and modern critics, and are not without their value in popular debates. They may be sallies out of the serious purpose, for various reasons, [62] e.g., pursuit of a principle. [63]

[59] *Works*, VI, 397 "Letter . . . on Protestant Ascendancy," 1793.

[60] *Ibid.*, II, 397, "Speech at Bristol," 1780.

[61] *Ibid.*, V 390-1 "Letters on a Regicide Peace" 1795-7; the discussion of the speech of the minister. See also *Corres.*, I, 532, Letter to Mrs. Francis, Apr. 20, 1787, concerning Sir Philip Francis' speech in the trial of Hastings: "No iniquity was ever placed so effectually to produce its natural horror and disgust." And *Corres.*, I, 262, Letter to James Barry; and *Corres.*, I, 129, Letter to Young.

[62] *Corres.* I, 149, 1771: "As to some little occasional sallies out of the serious business, which you have been ready to commend in other men, and which, when not ill-executed, have been commended by all ancient and modern critics, I am sure they are not without their use in popular debate." See also *Works*, VI, 331, 'Tract on Popery Laws,' 1765?

[63] *Works* II, 324 "On Economical Reform" 1780: "I departed from these limits in pursuit of a principle; and, following the same game in its doubles, I am brought into those limits again."

IV. The Nature and Importance of Style

Style, and for that matter the whole of composition, that is, the setting forth of the matter, should be of secondary importance to the orator: ". . . as to the composition, even when I was in the world [of Parliament], that was always in my mind very subordinate. I give the matter to the disposition of the parties;—the style I abandon to the critics."[64] Nevertheless, though style is secondary, it is still of great importance, and deserves the orator's constant and careful attention. The greatest orators are to be commended not alone for their material, but also for their setting forth of it.[65]

Style grows out of the individual man, and represents his peculiar way of thinking and of expressing his thoughts:

> The general character and colour of a style, which grows out of the writer's peculiar turn of mind and habit of expressing his thoughts, must be attended to in all corrections. It is not the insertion of a piece of stuff, though of a better kind, which is at all times an improvement.[66]
>
> Men, according to their habits and professions, have a phraseology of their own, perhaps the fittest for expressing their particular feelings, or for conveying them in the most intelligible manner to those they usually converse with.[67]

Style is largely a matter of sentiment and decorum, and must be measured by the rules and principles of the decent and fit.[68] Delicacy, like decorum, is one of the measures of style; ". . . but delicacy . . . is only a subsidiary virtue, and ought always to give way to truth, where the case is such that the truth is of infinitely more importance than the delicacy."[69]

There should be no essential difference between the style of

[64] *Corres.*, II, 304, Letter to Mrs. Crewe, Feb. 26, 1796.

[65] It is well known that Burke frequently revised and reworked his speeches many times over, especially in preparing them for the press. Prior says "The matter of his compositions was rarely altered, but the arrangement and illustration of it, and the turn of the sentences, not infrequently." *Life*, II, 414.

[66] *Corres.*, I, 573, Letter to Sir Philip Francis, Feb. 20, 1790.

[67] *Ibid.*, I, 127, Letter to Richard Shackleton, July 31, 1771.

[68] *The Epistolary Correspondence of the Rt. Hon. Edmund Burke and Dr. French Laurence* (London, 1827), 43: "This, like all styles, is a matter of sentiment and decorum, and must be measured by the rules and principles of the decent and fit."

[69] Prior's *Life*, II, 17.

written and the style of spoken prose. It is a false notion of taste which makes written prose artificial, heavier, and more pompous than spoken prose:

> There is a style which daily gains ground amongst us, which I should be sorry to see further advanced by an authority of your just reputation. The tendency of the mode to which I allude, is to establish two very different idioms amongst us and to introduce a marked distinction between the English that is written and the English that is spoken. This practice, if grown a little more general, would confirm this distemper, such I must think it, in our language, and perhaps render it incurable.
>
> From this feigned manner of *Falsetto*, as I think the musicians call something of the same sort in singing, no one modern historian, Robertson only excepted, is perfectly free. It is assumed, I know, to give dignity and variety to the style, but whatever success the attempt may sometimes have, it is always obtained at the expense of purity and of the graces that are natural and appropriate to our language. It is true that when exigence become unequal to the demands of extraordinary thoughts, something ought to be conceded to the necessities which make "ambition virtue", but the allowances to necessities ought not to grow into a practice. Those portents and prodigies ought not to grow too common. [70]

Though there should be no difference between the language of public discourse spoken, and public discourse written, there is properly a difference between the language of public discourse and the language of conversation. Propriety should govern style in this respect as in others: "There is something unpleasant in talking the confidential language of friendship in the public theatre." [71]

Some Qualities of Style

The key-passage in a rhetorical performance, oral or written, should involve a thought, an image, and a sentiment: the thought to provide the matter for the intellect, the image to make it vivid to the senses, and the sentiment to reinforce it through the affections, or emotions. [72]

[70] Prior's *Life*, II, 243-6, Letter to Arthur Murphy, the translator of Tacitus, 1793.

[71] *Corres.* II, 292, Letter to Rev. Dr. Hussey, May 17, 1795.

[72] DeQuincey says that the passage Burke thought most successful in his own works in literary effect is the paragraph in the "Letter to a Noble Lord", beginning "Such *their* ideals; such *their* religion; . . ." (Burke, *Works*, V, 210); and that he judged the effectiveness by this formal canon. DeQuincey's *Works*, (Edinburgh, 1862), X, 56-8.

In addition to general rules governing style, the orator should attend to certain particular qualities through which style attains effectiveness and beauty. Style should be clear, fresh, and dignified; it should be "neither trite and vulgar, nor subtle and abstruse." [73] As for clarity, ". . . it is very necessary that we should have the most distinct ideas annexed to the terms we employ. [74] Because our language was made more for one purpose than for another, it is sometimes necessary to use a word out of its usual signification. So to do, when necessity demands, is better than to coin a new word, which probably would not incorporate so well with the language. Nevertheless, one should use this liberty with extreme caution, and should take great care to make the new signification perfectly clear. [75]

Punctilious exactness, however, need not be demanded of an orator, so long as he makes himself clear. [76]

A quality of style far removed from dignity, but often mistaken for it, is bombast, the false dignity of little minds lacking taste. Bombast is a neglect of propriety in which a great number of affecting words are put together without any rational view, or in such a manner that they do not rightly agree with each other. It requires much good sense and experience to be guarded against the force of such language. [77] Another misconception of dignity and propriety appears in misplaced gravity. In matters ridiculous, gravity is incongruous and out of place. [78]

Style should be concise and vigorous, and should display variety.

[73] *Works*, II, 64, "Speech on American Taxation," 1774. See Burke's comment on Malone's "Dissertation on . . . 'King Henry' " in Boswell's *Letters* (ed. by Tinker) 407. See also *Works*, I, 275.

[74] *Works*, IV, 411, "On the Policy of the Allies," 1793. Also *Ibid.*, I, 419-20, "Observations on . . . 'The Present State of the Nation' ": " . . . the author's description of a proper administration, under the name of *men of ability and virtue* . . . conveys no definite idea at all . . ."

[75] *Works*, I, 107-8, "On the Sublime," I, iv, 1756.

[76] *Ibid.*, IV, 77, "Appeal from the New to the Old Whigs," 1791: "Mr. Fox has explained himself, and it would be too like that captious and cavilling spirit which I so perfectly detest, if I were to pin down the language of an eloquent and ardent mind to the punctilious exactness of a pleader."

[77] *Ibid.*, I, 250, On the Sublime," V, iii, 1756.

[78] *Ibid.*, IV, 15 "Letter to a Member of the National Assembly" 1791: "In matters so ridiculous it is hard to be grave."

It should avoid "gummy flesh." [79] Strong facts should be set forth in strong terms; and all possible energy, if the situation demands, should characterize talk of things, if not of persons:

> It has been said, (and in regard to one of them, with truth) that Tacitus and Machiavel, by their cold way of relating enormous crimes, have in some sort appeared not to disapprove them; that they seem a sort of professors to the act of tyranny; and that they corrupt the minds of their readers by not expressing the detestation and horror that naturally belong to horrible and detestable proceedings.[80]

When we speak only of things, we have a right to express ourselves with all possible energy; and if anyone is offended, he only shows how improper that conduct has been, which he cannot bear to have represented in its true colors. [81]

Variety, where it enters into a style in moderation, is highly desirable, but "an inordinate thirst for variety, . . . wherever it prevails, is sure to leave very little true taste." [82] Neither should a style, in the unguided pursuit of variety, depart often from the native idiom of the language. [83] Frequent departure from the native idiom appears affectation, and weakens vigor.

Ornamentation of style is to be commended so long as it is sensible, unexcessive, and organic in the composition. [84] Decoration is, however, frequently abused by men lacking in discretion and taste. Metaphor and simile, especially, should be reasonable and to the point. For instance, a speaker compares an April shower and a water spout, a summer's breeze and a hurricane: "To be sure, an April shower has some resemblance to a water-spout; they are both wet: and there is some likeness between a summer evening's breeze and a hurricane; they are

[79] Bertram Newman, *Edmund Burke* (London, 1927), 146. Newman says that Burke commended Francis' style for its freedom from "gummy flesh." The remark is certainly characteristic of Burke, though I have not found its source.

[80] *Works*, II, 464-5, "Speech on Mr. Fox's India Bill," 1783.

[81] *Corres.*, I, 333, Letter to Champion, Apr. 3, 1777.

[82] *Works*, I, 151, "On the Sublime" II, ix, 1756.

[83] Letter to Murphy, Prior's *Life*, II, 244, 1793: "Yours is written with *facility* and *spirit* and you do not often *depart from the genuine idiom of the language.*"

[84] Burke frequently praised skilful and appropriate ornamentation in others and he himself is notable for his skill in dressing his thoughts. See especially his commendation of Sheridan, Bisset, 431; of Fox, *Corres.*, I, 552; of Townshend, *Works*, II, 64.

both wind," [85] but there the similarity ends; the figures affront common sense, and the passage gains nothing in force or beauty from their use.

V. The Good Speech

A good speech, being a work of art, has a single aim and purpose: and its limits are defined by that purpose. [86] All the material contained in it supports that particular purpose, and all else is excluded. The material is presented ". . . with all the strength, the earnestness, the vehemence, with all the power of stating, of argument, of coloring which he [the orator] happens to possess, and which the case demands." [87] The facts are true, sound, and tried, [88] and they support logically the principle which the speech is intended to establish. [89] The speech is sound and consistent; it does not reprobate in one part the principle established in another, [90] nor does it parade paradoxes which affront common sense, and uninteresting, barren truths, which generate no conclusion and augment unwieldy bulk without adding anything to the weight. [91]

The good speech displays pure sentiments of morality, variety of knowledge, force of imagination, propriety and vivacity of allusion, beauty and force of diction, strength and copiousness of style, pathos and sublimity of conception. These are the terms that Burke uses when moved (by Sheridan) to the highest pitch of admiration. [92] More commonly, however, he uses fewer categories in describing a speech. Thus of one he says: "I find there a bold, manly, commanding, haughty tone of eloquence, free and rapid, and full of resource . . ." [93]

[85] *Works*, I, 415, "Observations on . . . 'The Present State of the Nation'," 1769.

[86] *Ibid.*, I, 99, "On the Sublime," Introduction on Taste, 1756. See also *supra*, footnote 2.

[87] *Works*, IV, 94 "Appeal from the New to the Old Whigs" 1791.

[88] *Ibid*, I, 309. See *supra*, footnote 8.

[89] *Works*, I, 322, "Observations on . . . 'The Present State of the Nation'," 1769: ". . . this author is so circumstanced that to support his theory he is obliged to assume his facts; and then, if you allow his facts, they will not support his conclusion."

[90] *Ibid.*, II, 7, "Speech on American Taxation," 1774.

[91] *Ibid.*, I, 274, "Observations on . . . 'The Present State of the Nation'," 1769.

[92] Robert Bisset *The Life of Edmund Burke* (London, 1798), 431, quoting Burke's remarks on Sheridan's Begum Speech in the Hastings trial.

[93] *Corres.*, I, 604, Letter to Captain Woodford, 1791.

Of another: "Your speech on the Catholic question I read with satisfaction. It is solid; it is convincing; it is eloquent." [94] And of a third: "I suppose a more excellent speech than Fox's has never been delivered in any House of Parliament; full of weighty argument, eloquently enforced, and richly, though soberly decorated." [95] Finally, the good speech leaves a sting in the minds of the hearers. [96]

THE RHETORICAL TRAINING OF HENRY WARD BEECHER

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UNLIKE his great younger pulpit contemporary, Phillips Brooks, who held elocution teachers more or less in contempt, Beecher did not disdain the services of those who could teach him how to use his voice, how to gesture, and how to improve his posture. And it should be said that, judging from all accounts, Beecher was incomparably the better in delivery. Perhaps Beecher's faith in Professor Lovell, who taught him delivery at Amherst College, was augmented by his experience in early boyhood when he had difficulty in pronouncing such words as *justice*. Beecher had naturally a "thick tongue." The help he received from drill to correct such deficiencies probably strengthened his belief in the efficacy of a study of delivery. He and his brother Charles used to make the woods ring on Walnut Hills with their vocal exercises as they went back and forth to class at Lane Seminary in Cincinnati.

Beecher has much to say about the importance of the study of delivery in his *Lecture on Oratory* which was given as a commencement address before the National School of Elocution and Oratory in Philadelphia. In answer to the objections of those who thought that training in delivery was unnecessary, Beecher reduced the situation to an absurdity, and replied, "But suppose a man should stutter, and you should

[94] *Works*, VI, 377, Letter to Sir Hercules Langrishe, May 26, 1795.
[95] *Corres.*, I, 552, Letter to Wm. Windham, Jan. 24, 1789.
[96] *Works*, V, 279. Burke is quoting with approval a remark about Pericles' oratory by a Greek poet whom he thinks he has seen quoted in Plutarch. The poet is Eupolis. See Croiset, *Histoire de la Littérature Grècque* (Paris, 1895), IV, 34.

tell him to go into his closet and be filled with the Holy Ghost, would it cure his stuttering?" Beecher believed so thoroughly in training in action that he devoted one entire lecture of twenty-five pages to the subject in his *Yale Lectures on Preaching*.

Once, when Henry Clay visited Amherst College, some of the students presented him with a Bible. The one chosen to make the presentation speech was Henry Ward Beecher, for he was the best speaker in college. Beecher relates that he practised public speaking from the time of his Sophomore year in college. His rhetorical powers always showed to best advantage when there was opposition. In other subjects, such as mathematics and languages, he never tried to know much. In the auction, then usual at the close of the college year, Beecher's copy of "Conic Sections" was put up as a "Clean copy with the leaves uncut." Beecher, himself, said that he stood next the head of his class only once in his course, on a day when the class was arranged in a circle. But he was not indolent by any means. He was always reading, and making observations for his debating and lecturing. It was in preparation for his debates on the question of African colonization that the conviction of the human rights of the Southern slaves first came to him.

Beecher as a student went about the countryside, giving lectures on temperance and phrenology. He often walked to save the fare. With the travelling expenses of one lecture, ten dollars, he purchased a much-desired set of Burke, which became at once the envy of his classmates.

It is interesting that Beecher's study of phrenology was prompted by his desire to know more about the workings of the human mind. He was led to study the physiological implications of phrenology. To-day we are likely, with all our erudition, to lift an eyebrow at the devotee of phrenology. We might check our ridicule, however, when we realize that no less a student than Herbert Spencer was once attracted to it. What truth was there in phrenology for the student of public speaking? The great lesson Beecher learned was that the mind and body are one. While at Amherst, Beecher with a number of other students formed a club to pursue their research. They desired to study anatomy but gave it up when the difficulty of securing suitable subjects arose. They did, however, fit up their rooms with charts and busts and books. The works of Combe, Magendie, Spurzheim, and Gall, and the other Scotch metaphysicians were purchased. Beecher's advice on the care of the orator's body, which appears in his *Yale Lectures on Preaching*, evinces his interest in the physiological as-

pects of speaking. Beecher's concern with the totality of man found much stimulation and gratification in the works of Herbert Spencer and Alexander Bain.

The textbooks on rhetoric which Beecher studied at Amherst College throw much light upon Beecher's rhetorical training. The students of rhetoric were required to study Richard Whately's *Elements of Rhetoric*, George Campbell's *Philosophy of Rhetoric* and Hugh Blair's *Rhetoric and Belles Lettres*. These texts are classics in the field of rhetoric. Another book, which was on the required list, and which is not so well-known to-day, was S. P. Newman's *Practical System of Rhetoric*. Newman was professor of rhetoric at Bowdoin College. He shows a thorough acquaintance with the rhetorical tradition, and owes, especially, a debt to Blair and Campbell. Newman's text was very popular during the middle of the last century, passing through sixty editions in thirty years. Newman has a section dealing with the imagination as a creative process, treating it as an idealization process in the manner of the neo-classicists, which, I have no doubt, is the source of Beecher's ideas on the imagination that occur in the *Yale Lectures on Preaching*. As a student at Lane Seminary, where his father was president, Beecher was required to pursue a course in sacred rhetoric.

In addition to the rhetorical training which he received in the class-room, Beecher devoted much attention to the subject all during his life. His library contained the works of Cicero, including the *De Oratore*. Demosthenes' orations were also on his shelves. One can imagine with what avidity he studied Herbert Spencer's essay on *The Philosophy of Style*. "The best essay on style," Beecher said, "that I know is that of Herbert Spencer; and every young man ought to get it, read it, and practise it." Beecher's own rhetorical theory reflects the influence of the principle of economy of the auditor's attention set forth in Spencer's essay. When Beecher states that the illustration should be used because it rests the attention of the audience, he is but applying this principle. Also, in what he says about the choice of words, that they should be mainly Anglo-Saxon, the influence of Herbert Spencer is apparent.

Indirectly, if not directly, Beecher knew of Aristotle's rhetoric. By his study of Whately's *Elements of Rhetoric*, and by the other textbooks studied in college, Beecher would have been pointed to Aristotle. It is hard to believe that such a student of rhetoric would have left

untouched Aristotle, whom Whately called the greatest of the systematic writers on rhetoric. In his practice of rhetoric, Beecher shows that he thought of rhetoric in the Aristotelian sense. He conceived, evidently, of rhetoric not as teaching persuasion but as the faculty of finding all the available means of persuasion in a given case. In stating that the illustration helps the speaker to say in a roundabout fashion what would be inexpedient to say bluntly, Beecher reveals that he thought of rhetoric as the art of appearance.

In addition to the rhetoricians already mentioned, Beecher knew the essay on style by Buffon. But "Style is the man" as a definition of style was rejected by Beecher for his purpose, because it does not contemplate an audience. I find no explicit reference to DeQuincey's essays on language and rhetoric but I presume that Beecher was acquainted with them. DeQuincey's works were listed in the *Auction Sale Catalogue* of Beecher's library. Beecher's remark on the nature of the sentence for oral discourse is similar to DeQuincey's distinction between the style of Dr. Johnson and Burke. The concept of style set forth by DeQuincey, that style is the embodiment of thought, was not wholly adequate for Beecher. Style for him had to contemplate an audience. In speaking of style as the embodiment of thought, both DeQuincey and Beecher use the word *embodiment*. The concept of style which suited Beecher concurs with Stendhal's definition of style which J. Middleton Murry gives as satisfactory to himself.

William Cowper's letters were the model of style set by Beecher for his son to emulate. Beecher states that the sermons of Robert South were helpful to him in developing a good style. From Milton, Beecher gained a conception of power and vigor. He said of Milton's influence, "If I were to read this week in some of the nobler writings of John Milton, you would hear the trumpet sounding next Sunday in Plymouth Church." From Burke, Beecher claimed he learned how to be fluent, and from Barrow, he learned how to handle the adjective. "Ordinarily, adjectives are the parasites of substantives,—courtiers that hide or smother the king with blandishments—but in Barrow's hand they became a useful and indeed quite a respectable element of composition. Considering my early partiality for Barrow, I have always regarded it a wonder that I escaped so largely from the snares and temptations of that rhetorical demon the adjective." Beecher was also a profound admirer of the genius of Shakespeare. The name of Shakespeare occurs more frequently upon the pages of Beecher than

the name of any other one author. Beecher was not long on the memorization of quotations, and so Ellen Terry's record comes with double force Ellen Terry was a staunch friend of the Beecher family. In her biography, she tells of having lunch with Henry Ward Beecher and Henry Irving. During the course of the conversation, Beecher recited long passages of Shakespeare. Both actors agreed that Beecher would have done well on the stage as a Shakespearean actor. Shakespeare's power over words was undoubtedly studied by Beecher.

Beecher often read for words. He studied to have an adequate vocabulary to serve him when he stood composing in the presence of his audience. "How can you bear such turgid 'fine writing'?" a friend asked. Beecher replied, "It's a gorgeous vocabulary, and I want it." Such a practice was worth while, for he declared one day, "Words,—when I am well started, I don't need to hunt for words! They come in crowds, getting in one another's way, and each one saying, 'Take me! take me!' " Beecher's wide vocabulary was not a matter of chance.

Just as sedulously did Beecher cultivate his use of illustrations. It is generally admitted that no preacher before or since has used the illustration so felicitously. Of his study to improve his use of illustrations, he relates, "I can say that while illustrations are as natural to me as breathing, I use fifty now to one in the early years of my ministry. . . . Whatever I have gained in that direction is largely the result of education." Beecher's most powerful means of persuasion was his employment of illustrations, and it is an interesting fact that he consciously cultivated his skill in using them.

In an account of Beecher's rhetorical training, the influence of his father, who was one of the most distinguished clergymen of his generation, must not be omitted. As a boy he sat under his father's preaching. The following anecdote may serve to illustrate his father's rhetorical influence. "I recollect a case in which my father at a public meeting was appointed to draw up an article. He had written 'It is wrong.' Some one in the meeting got up and moved in his enthusiasm that this be corrected and that the sentence read, 'It is exceedingly wrong.' My father got up and said in his mild way, 'When I was writing out this resolution in its original shape that was the way I wrote it; but to make it stronger, I took out the exceedingly.' " In mastering the technique of his profession, Beecher very naturally turned for instruction to other pulpit orators. He steeped himself especially in the sermons of Jonathan Edwards to learn the secret of his power. Although Beecher

was out of sympathy with the theology of Edwards; he admired the way he handled his themes. From Edwards, Beecher learned that the aim and plan of the sermon should proceed from the needs of the congregation. Beecher was always alert to discover what other masters of pulpit discourse could teach him about the fine points of his profession.

The pen chastened Beecher's style. He usually managed to edit a paper along with his pulpit duties. In Indianapolis, he edited the *Western Farmer and Gardener*. When he got settled in Brooklyn, he began contributing to *The Independent*. In this paper appeared his editorial entitled "Shall We Compromise?" When John Calhoun read the editorial he is said to have remarked, "That man understands the thing. He has gone to the bottom of it. He will be heard from again." Beecher became editor of *The Independent* in 1861 and held the post for two years. In 1870, he assumed the editorship of *The Christian Union*. Under him, the circulation grew to 90,000 issues. His novel *Norwood* and his *Life of Christ*, two sustained pieces of writing, unquestionably developed his skill in the use of language.

A suggestion as to his study of criticism is found in his remark on Coleridge and the subject of clearness. Beecher said, "I know that some men—among whom, I think, was Coleridge—justify the obscurities of their style by saying that it is a good practice for men to be obliged to dig for the ideas they get. But I submit to you that working on Sunday is not proper for ordinary people in church, and obliging your parishioners to dig and delve for ideas in your sermons is making them do the very work you are paid a salary to do for them." This idea to which Beecher refers is buried in Coleridge's literary remains. Did Beecher read much of Coleridge's criticism? Well, his *Biographia Literaria* and his *Literary Remains* were in Beecher's library. It is altogether likely that Beecher did know something about Coleridge's criticism. Beecher shows an acquaintance, in the above quotation, as well as elsewhere, with the difference in requirements of style for oral and for written discourse. Clearness, Beecher realized, is a relative quality. Beecher's rhetorical training fitted him especially for public speaking, not for writing, although as I have shown he was no stranger to the pen.

Beecher's interest in rhetorical training led him to attempt to tell others what he had found out about the composition and delivery of a sermon. Scattered here and there in his publications, such as *Norwood*,

Eyes and Ears, Star Papers, one will run across thoughts of rhetorical significance. On several occasions, it was made possible for him to tell students how he accomplished his ends. In these familiar lectures he made no attempt to set forth a system of rhetoric, but practical hints concerning preaching effectively are dropped. In 1870, he was invited to give a lecture on preaching at Princeton Theological Seminary. This lecture was entitled *Successful Preaching.* In 1872, 1873, and in 1874, Beecher gave the *Yale Lectures on Preaching,* in many respects the best lectures that have ever been given on this foundation. Then there is his *Lecture on Oratory* (1876) already referred to. All of these lectures are filled with suggestions as to his own rhetorical training. When Beecher was on his lecture tour of England in 1886, he delivered two addresses on the subject of preaching. These lectures were *Address to Students* and *True Preaching,* and are accounts of his own personal experience in his attempt to subjugate his material to his purpose of ennobling mankind.

A rhetorical truth that he learned as a young man, undoubtedly the most important truth that a public speaker ever learns, is that material must meet the needs of the audience. An account of this lesson first occurs in *Eyes and Ears* (1862). It is substantially repeated in many of the lectures referred to in the preceding paragraph. It has been quoted so many times in textbooks on public speaking that it is fairly well-known. The account concerns his discovery that the apostles were successful in their preaching because they began with the experience of the audience and addressed their remarks to the wants of the audience. Beecher states that he went through the scriptures and found about forty of these, what he terms, "you all knows." The rhetorical principle discovered by Beecher is referred to in present-day textbooks on public speaking as the *reference to experience* or *getting on common ground.*

Genius may be inscrutable, and therefore ordinary mortals are grateful for whatever light may be thrown upon their path as they ascend to lesser heights. It is not often that an orator leaves so many traces of his rhetorical training as Beecher left. From a study of these traces it is evident that Beecher's success was not all unpremeditated. He was partly self-taught and partly a product of textbook teaching.

LESSONS FROM THE POLITICAL CONVENTIONS

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ORATORY is still a great power in influencing public action and public opinion." These words could have been uttered by almost any one from Aristotle down to the present time, but they happened to come from the pen of Alfred E. Smith as he discussed the question of "Common Sense in Conventions and Campaigning." [1]

In the national nominating conventions of last June there was given to the public at large a splendid opportunity of judging almost every conceivable type of public speaking. Despite the old belief in the sentiment expressed above in connection with conventions there was raised in the minds of the listeners at this time a big question mark as to the effectiveness and power of this same oratory and most assuredly of the efficacy of certain methods employed. Especially thought-provoking has it been to teachers of speech and to all others particularly interested in the art of good address.

It was an illustration of old methods being used under new conditions. Radio, by enlarging the number of listeners by countless thousands and by placing the vast majority of them in an altogether different speaking situation, magnified defects which otherwise would have escaped the public notice. At no other time in history had so many people participated in these conventions, and to a certain extent the importance of this unseen audience was clearly recognized in the Democratic Convention when the meetings were postponed at one time because of conflicts in broadcasting facilities. But much was left for future adjustment.

Chief of the defects which became apparent concerned the matter of demonstrations. To those present on the floor of the convention it still may be an important and exciting part of the procedure. At least many public speaking textbooks give a formula of this sort for connecting a body of individuals into a so-called "psychological crowd." Stirring music, applause, and demonstrations of all kinds in which people all act together are calculated to produce this result.

In times past these efforts were viewed with generous amusement

[1] *Saturday Evening Post*, June 11, 1932.

by the thousands who did not attend the convention in person. At that time it took but a moment or two to read in the daily papers of the wild and disorderly debacles lasting from thirty minutes to an hour which came with the announcement of a favorite candidate's name. It mattered little then how many favorite sons were placed in nomination and given demonstrations.

But now the situation is different. The average radio listener sits back in his easy chair, his tie loosened, his thoughts soothed by the aroma of his cigar, and his whole being physically if not mentally removed from the elbow contact of his fellowmen. As a calm listener he approaches the convention with much of the solemn seriousness which should attend the important function of choosing one of the greatest leaders of the world, and instead of getting dispassionate treatment of the subject, he hears an orgy which hitherto he has associated only with road houses or at best a football game.

When a person is overcome by his own emotions he can witness the same reactions in other people without thinking anything of it. When he is in a calm frame of mind, however, and others are caught in the whirl, particularly if it is to his discomfort, then a superior attitude on his part is generally the result. The managers of these conventions would do well to consider the reactions of the radio audience in this respect as well as those of the delegates present.

Another defect which became especially evident was the fact that so much of the really effective oratory appeared to awaken no visible results. Those who made careful note of the votes upon the different measures and compared them with the effectiveness of the debate preceding the votes were well aware of the fact that there was little connection between the two. Especially was this noticeable in the votes on the contested elections. It might have been that the debate was for some possible wavering delegates, or it might have been for the consumption of the galleries and the unseen audience, but a keen observer could almost predict the vote as the names of the various states were called.

This raised the interesting question as to whether the age of political miracles was past in which a powerful speaker could swing the delegates into place by the influence of his oratory. It is true that William Jennings Bryan accomplished this in 1896, but that was the last time. Even the great Theodore Roosevelt could not seduce any of the delegates away from the "Master's voice," although he succeeded in

capturing the galleries. Delegates seem to be appointed to such conventions on their qualifications to withstand the subtle workings of mob psychology, and very seldom do they fail the candidate of their real choice. Despite his philosophy as given at the beginning of this article Alfred E. Smith suffered a greater pain in defeat by seeing his immense popularity in the galleries growing day by day, and at the same time seeing the delegates remain unmoved by such a splendid nominating speech as that delivered by Governor Ely, of Massachusetts.

In like manner it was difficult for members of the radio audience to understand why some really sound speeches were booed down with open discourtesy. It must be remembered that the radio audience could hear these speeches even when it was difficult or impossible for members on the floor to hear because of the confusion. To the radio listeners, who were not so emotionally wrought up, it seemed simply a violation of the fundamental rules of good breeding. Many people went away from their radios wondering whether this so-called deliberative body really wished to hear both sides of a question. Of course the propositions had been thoroughly threshed out beforehand, but this fact did not always enter into the minds of the radio fans who could hear only that which took place on the floor of the convention.

Another defect which was disconcerting and at times amusing was the obvious lack of familiarity of many of the speakers with the public address system. To many of these men the making of a speech and the indulgence in acrobatic performances of a varied nature were parts of the same procedure. Such a method of speaking may be admirably adapted to some audiences, but a stationary microphone does not lend itself very well to transmitting the excess energies of over-active speakers. Nor is it altogether satisfactory from the point of view of the speakers themselves. The audience could scarce believe its ears one day at the statement of one of the speakers, although a gleam of understanding came the next day with the announcement in one of the papers that this particular speaker in being pushed back and forth by his colleagues in the attempt to keep him before the microphone, had become so confused as to say exactly the opposite of what he intended.

More serious than this, however, was the impulse of many of the speakers to yield themselves completely to their emotions while speaking. Shouting and storming into the microphone tends to produce an effect which is both ludicrous and pathetic. Many of the speakers were

either not aware of this fact or else in the exuberance of giving their speeches they disregarded it.

Another defect which has been painfully evident ever since man first began to speak in public but which the radio emphasized, nevertheless, was the vast amount of expanded oratory. It was too much for the average listener, and no doubt was too much for the average delegate. But speeches had to be given even though after the first one most of them were mere repetitions.

On the basis of these defects it might be possible to predict a few changes which may take place in the future conduct of political conventions. Without doubt all speakers will learn to adapt themselves more readily to the exigencies of microphone, in which case there should be less shouting and emotional storming and more conversational speaking. On the part of the management of the convention there should be less deliberate effort to create a mob or crowd psychology which broadcasts so badly. As a result radio audiences may not be asked to endure quite so much of the frenzied demonstration and impolite booing as in past years. Finally, there should be, although it is almost too much to ask, a smaller amount of oratory; or if that is impossible, a higher grade of it. When all this comes about, if it ever does, then perhaps the ideal which Alfred E. Smith had in mind will have been realized, and there truly will be more common sense in conventions and campaigning.

THE CRITIC-JUDGE SYSTEM

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FOR some time the writer has been interested a great deal in the critic-judge system of deciding debates. This interest is the result of twelve years of contact with the system both in the capacity of serving as critic-judge and of having the debates of his teams decided in the large majority of cases by critic-judges. Recently the writer read the various articles that have been published on the critic-judge system and found that there is no published material that gives a comprehensive survey of the present status of the critic-judge system. During the early history of the critic-judge method of deciding debates (1917-1918) a very interesting series of artciles appeared in the

QUARTERLY JOURNAL OF PUBLIC SPEAKING which presented the lengthy controversy between Hugh Neal Wells of the University of Southern California and James Milton O'Neill of the University of Wisconsin in regard to the relative merits of the jury-man's vote and the critic-judge's vote. These articles stimulated the writer to make an investigation of the critic-judge system of deciding debates in an effort to discover to what extent the fears and hopes expressed by Wells and O'Neill have materialized during the thirteen years following the publication of those articles.

The method used in this investigation was suggested by Professor C. C. Cunningham, Director of Debate in Northwestern University. The writer desires to give due recognition to Professor Cunningham for his many helpful suggestions both in the investigation itself and in the tabulation of the results. In order to make the investigation as comprehensive as possible, it was thought advisable to secure the opinions of those who are having actual contact and experience with the critic-judge system in the various sections of the country. Consequently a detailed questionnaire was sent to three hundred and twelve directors of debate, including the directors at the universities of the Western Conference Debating League and at all universities and colleges having chapters of Delta Sigma Rho, Pi Kappa Delta, and Tau Kappa Alpha. One hundred and forty-nine of these directors sent replies containing questionnaires that had been filled out and seventeen sent replies indicating that they do not use the critic-judge system. The facts and opinions presented in this article represent the composite views of the directors of debate in the leading colleges and universities in thirty-nine different states.

The questionnaire used in this investigation was formulated in such a manner as to secure information concerning the following phases of the critic-judge system: the present extent of use of the critic-judge system; who the critic-judge should be; how the critic-judge reaches his decision; how the critic-judge gives his decision; how the critic-judge decision is received; and how the critic-judge system compares with other methods. Each of these phases will be given consideration in this discussion of the results of the investigation.

It appears that the critic-judge system was first used for deciding debates in 1915. Professor Lew Sarett, then a member of the faculty at the University of Illinois, stated that the critic-judge system was adopted in the Centralia-Salem-Mt. Vernon High School League in

Illinois in 1915 and that he served in the capacity of critic-judge in that League. In 1917 Professor Sarett recommended the adoption of the critic-judge system to the universities and colleges comprising the Iowa-Minnesota-Illinois League and the Mid-West League, and it was adopted in those leagues within the next few years. However, it appears that South Dakota should be given credit for the first application of the critic-judge system in colleges and universities. At any rate, the members of the South Dakota Quadrangular Debating League, comprising Dakota Wesleyan University, Yankton College, Huron College, and Sioux Falls College, adopted the critic-judge system in 1917. It is said of that experiment: "The scheme proved to be very popular in its first trial and consequently was continued."

Consistent with the origination of the critic-judge system in the Middle West, the main strength of that method of deciding debates is also found in the Middle Western States at the present time. The replies to the questionnaire indicated that a large majority of the colleges and universities in Illinois, Michigan, Ohio, Wisconsin, Indiana, South Dakota, Iowa, and Kansas use the critic-judge system more extensively than any other system; that the critic-judge system is used occasionally in the Western States; and that this system is seldom used in the South and in the East.

The next important matter considered in this investigation was who the critic-judge should be. In order to have some basis for definite conclusions concerning this matter, each director of debate to whom a questionnaire was sent was asked to submit his definition of a critic-judge. Some rather facetious definitions were given, as for instance—"An unnecessary nuisance," "The chap I've been unsuccessfully looking for." However, the large majority of those who submitted definitions evidently made a serious attempt to epitomize in the definition the essential characteristics of the acceptable critic-judge.

Most of the definitions submitted had a number of characteristics in common. For instance, ninety-nine of the directors of debate pointed out that the critic-judge should be an individual who knows debate theory and practice thoroughly and who can evaluate skill in debating; fifty-six stated that he should be an individual who has analytical ability; forty-nine emphasized that he should be an individual who has had considerable experience in debate work; and a considerable number mentioned that the critic-judge should have the ability to give an effective oral criticism of the debate and should be capable of giving

constructive criticism. Because of the similarity in the qualities of the efficient critic-judge as characterized by the various directors of debate, it is possible to formulate a definition of the critic-judge on the basis of the definitions submitted in the questionnaire investigation. Consequently the writer desires to submit the following definition of the critic-judge: "A critic-judge of debate is an impartial individual who knows debate theory and practice thoroughly, who has analytical ability, who has had considerable experience in debate work, and who has the ability to give an effective oral criticism of the debate."

In considering this matter of who the critic-judge should be, the writer also attempted to find out which profession furnishes the most efficient critic-judge. The directors of debate ranked the various professions in the following order: Debate Coaches, Teachers of Speech (exclusive of Debate Coaches), College Teachers (exclusive of the field of Speech), Lawyers, College Presidents, Superintendents and High School Principals, Business men, Clergymen. The debate coach had an outstanding lead for first rank as is evidenced by the fact that he received first place from one hundred and nine while the total number of first places to all others in the list was only twenty-four.

The next phase considered in this investigation was how the critic-judge reaches his decision. In order to get definite information on this matter, the questionnaire sent to the critic-judges included specific questions that would reveal the prevailing practice among the critic-judges in the replies to those questions. The first important fact that became evident in this connection is that it is virtually a universal practice among critic-judges to take quite detailed notes during the progress of the debate as an aid in arriving at the ultimate decision. In reply to the question, "Do you take notes during the debate?" one hundred and thirty-eight replied in the affirmative and only one replied in the negative. The critic-judges were also asked to describe the notes taken during the debate. The major matters included in the notes are: outline of the constructive cases; notes on refutation and re-support of argument; comments on individual speakers; notes on analysis, adaptation, and movement of crucial issues; notes on evidence and reasoning; and comments on presentation and delivery.

The next important question that arises in considering how the critic-judge reaches his decisions is: Do critic-judges, as a rule, have specific standards that are used as a basis for evaluating the respective merits of the competing teams? In an attempt to get a satisfactory

answer to that query, the following question was included in the questionnaire: "Do you have a definite number of points upon which you base your decision?" The replies were: eighty-four, "yes;" forty-three, "no." However, the critic-judges do not evaluate the points used on a percentage basis as is indicated by the fact that ninety-four replied that they do not evaluate their points on this basis and only twelve replied in the affirmative.

The writer also attempted to get information on the specific factors considered by those critic-judges who use definite standards as criteria for their decisions. A number of specific factors were listed in the questionnaire and the critic-judges were asked to indicate the weight given to each of those points in reaching the decision. Unfortunately, some were of the opinion that the author assumed that definite percentages were given to each of those points in the actual debate. Consequently several replied that they do not use any arbitrary system of points evaluated on the percentage basis. Of course, percentages were asked in the questionnaire merely to find out, if possible, the approximate weight given in the ultimate decision to the points listed. A sufficient number, however, replied in the terms of percentages to warrant some conclusions relative to the approximate weight given to those factors. The points listed and the average percentage given to each point as an indication of the relative weight given to that point in the final decision are as follows:

Points considered	*Average percentage*
1. Analysis	13.8%
2. Organization and effectiveness of constructive argument	16.2%
3. Strategy	5.2%
4. Organization and effectiveness of direct refutation	16. %
5. Effectiveness of counter-refutation or re-support of case	14.7%
6. Delivery	13.8%
7. Persuasiveness (appeal to motivating forces)	7.3%
8. Adaptation of argument to opponents' case	9.7%
9. Sportsmanship	4. %

The critic-judges were also asked to list additional points considered in arriving at the final decision. Ninety-eight gave no additional points; nine listed "use and soundness of evidence;" five, "keen pursuit of vital issue, and following the case;" four, "command of language and speech structure;" three, "knowledge of the subject;" and three, "team work."

The investigation revealed that a considerable number of the critic-judges give consideration to most of the points listed in the question-

naire when evaluating the merits of the debating but that there is much variety in the approximate weight given to each point. This is evidenced by the fact that the percentages vary from 5% to 40% in the relative weight given to the analysis, organization and effectiveness of constructive argument, organization and effectiveness of direct refutation, and delivery; from 5% to 30% in the approximate weight given to the effectiveness of counter-refutation or re-support of own case, and to adaptation of argument to opponents' case; from 5% to 25% in their evaluation of persuasiveness, and of strategy; and from 2% to 20% in their rating of sportsmanship.

In considering the matter of how the critic-judge reaches his decision, attention was also given to some of the problems that face the judge during the progress of the debate. For instance, the judge will have to make a decision on the acceptability of the evidence presented by the debaters. Of course, there are certain types of evidence concerning which there is considerable difference of opinion in regard to its acceptability. This is particularly true concerning personal letters and evidence derived from conversation and conference. The replies to the questionnaire indicate that a considerable majority of the critic-judges accept personal letters as evidence in a debate but there are a number of reservations regarding the merit of such evidence. As regards the acceptability of conversation and conference the questionnaire survey revealed that the majority of critic-judges are unwilling to accept information received during conversation and conference as evidence in debate. The replies to the questionnaire also showed that in instances where personal letters and conversation and conference are accepted as evidence in debate, documentation of such evidence is requested by the majority of the critic-judges.

Several other questions dealing with problems that face the judge during the progress of the debate were included in the questionnaire. In the interest of brevity, those questions will be merely listed and the replies given in summary form:

"Do you accept the affirmative analysis of the proposition, especially with regard to the definition of terms and issues involved, unless the negative proves that the affirmative is in error on these points?"

Ninety-three replied in the affirmative; twenty-four gave qualified answers; and only sixteen replied in the negative.

"Does your personal estimate of the arguments used in the debate influence your decision?"

Fifty-nine replied "yes;" forty, "no;" thirteen, "to some extent."

"If a team omits a strong argument from its case, do you allow that fact to influence your decision?"

Thirty-nine replied "yes;" sixty-seven, "no;" seven, "not unless pointed out by opponents."

"If a team uses an illogical argument, do you penalize the team using that argument?"

Eighty replied "yes;" twenty-two, "no;" twenty-three, "if opponents attack it."

"If the opponents fail to show that the argument is illogical, do you penalize the opponents?"

Eighty-three replied "yes;" twenty-seven, "no;" seven, "to a degree."

"If a team bases its argument on a weak premise, and the opponents fail to show the weakness of that premise, do you penalize the team using that premise?"

Forty-eight replied "yes;" fifty-eight, "no."

"Do you penalize the opponents for their failure to show the weakness of the premise?"

Ninety-two replied "yes;" twenty-two, "no."

In summary, the questionnaire investigation of how the critic-judge reaches his decision revealed that a large majority of the critic-judges take rather detailed notes during the debate and also that many judges make it a practice to follow through the arguments pro and con as far as possible during the debate. This investigation further showed that a considerable number of the critic-judges employ somewhat definite standards as the basis for their decisions, but that there is a considerable difference of opinion among critic-judges as regards the particular standards that should be used in evaluating debate teams. Especially do the critic-judges differ much in regard to the approximate weight that should be given to the various factors that might be considered in a critic-decision. This investigation also indicated, to a certain extent, the prevailing opinion among critic-judges concerning some of the questions that arise during the progress of the debate. In some instances, there is a fair agreement among the critic-judges concerning those matters; in other instances, there is considerable divergence of opinion in regard to some of the problems that arise during the debate.

Since a criticism of the debate by the judge is an integral part of the critic-judge system, a detailed investigation was made of how the

critic-judge gives his decision. The questionnaire survey made it clearly evident that it is a universal practice among critic-judges to analyze, to a certain extent at least, the particular debate that is being judged. This is indicated by the fact that one hundred and thirty-five critic-judges replied that they give a criticism of the debate when serving in the capacity of critic-judge. Not a single judge replied in the negative and only nine gave qualified answers, two stating that they *usually* give a criticism of the debate and seven replying that they give a criticism if requested to do so.

The questionnaire survey revealed a number of interesting facts concerning the procedure and practice of the critic-judge in making the criticism of the debate. Those facts might be summarized as follows: first, it is almost a universal practice among critic-judges to give a criticism of the debate and a large number of the judges give a general criticism before the audience, and later, a more specific criticism before the debaters; second, practically all of the critic-judges announce the decision at the close of the criticism, but a considerable majority of the judges make no special effort to conceal the outcome of the debate until the announcement of the decisions; third, a large majority of the critic-judges have rather a systematic plan for the public criticism, and this plan usually includes the standards that were used as the basis for the decision; fourth, critic-judges do not consistently use any particular type of introduction for their public criticism; fifth, the large majority of critic-judges do not make a special effort to use humor in their criticism; sixth, as regards the plan of the public criticism, a statement of the system or points considered is usually presented first; seventh, it is almost a universal practice among critic-judges to indicate the merits and weaknesses of each team; eighth, a considerable majority of the critic-judges analyze the specific arguments presented in the debate, an even larger majority render the decision on the relative advantage of the respective teams on the arguments presented, and most of the critic-judges show how specific arguments may be strengthened; and ninth, most of the critic-judges also give criticisms of the individual speakers, but the more personal matters are not mentioned in public, being reserved for private conference.

Naturally the final test of any system of judging debates is the manner in which it works; i. e., the satisfaction or dissatisfaction growing out of it. Therefore, the writer attempted to obtain the available facts relative to how the critic-judge decision is received. Of course, those

who are in actual contact with the system as it functions in actual practice are in the best position to give a careful evaluation of that system. Thus the writer included in the questionnaire used in this investigation a number of questions that would secure from the debate coaches who filled out the questionnaire a frank appraisal of the system as it actually functions in practical application. In formulating those questions, the writer endeavored to secure an appraisal of the critic-judge system from two points of view. In the first place, he is acting in the capacity of a judge and consequently should be tested as regards his ability to render a satisfactory decision. In the second place, an integral part of the critic-judge system is the actual criticism that is made of the debate. Therefore, in analyzing how the critic-judge decision is received, it is also important to observe the reaction to the criticism that the critic-judge makes of the debate. The replies to the questions dealing with this phase of the investigation give us a fairly accurate test of the critic-judge from both of these points of view.

The facts obtained relative to this matter might be summarized as follows: first, it has been observed that the critic-judge gives evidence of rather a systematic method in reaching his decisions; second, a considerable majority of debate coaches believe that critic-judges are not influenced in their decisions by their personal convictions on the question; third, a large majority of debate coaches, debaters, and audiences are satisfied with most of the decisions rendered by critic-judges; fourth, a large majority of the debate coaches believe that critic-judges attempt to conceal the outcome of the debate until the conclusion of the criticism; fifth, it has been observed that most of the critic-judges have a definite plan for their public criticism; sixth, likewise it has been observed that most of the critic-judges give quite a careful analysis of the debate and their criticisms usually justify their decisions; seventh, a strong majority of the debate coaches believe that critic-judges usually give individual criticisms and constructive criticisms; eighth, a large majority of the debate coaches believe that their debaters are benefitted by the criticisms of the critic-judge, and that the public criticism of the debate by the critic-judge is of special interest or of benefit to the audience; and ninth, a large number of those who filled out questionnaires personally favor the critic-judge system.

The final matter that was given consideration in this questionnaire survey was how the critic-judge system compares with other methods

of judging debates. The questions dealing with this matter, together with their replies, are:

"Does your college or university use the critic-judge system more extensively than any other system?"

Seventy replied "yes;" sixty-one, "no;" five, "exclusively;" four, "in decision contests."

"If not, which system is used more extensively?"

Thirty-two replied "three judges;" eight, "non-decision;" six, "audience."

"Do you prefer the critic-judge system to all other methods of rendering decisions in debate?"

Eighty-nine replied "yes;" thirty-seven, "no."

"If not, which system do you prefer?"

Twenty-five replied "three judges;" thirteen, "audience decision;" ten, "no preference;" seven, "non-decision;" six, "audience shifting of opinion."

"Which system of judging do your debaters prefer?"

Eighty-three replied "critic-judge;" twenty-three, "three judges;" ten, "audience decision;" eight, "no preference;" six, "non-decision;" six, "audience shifting of opinion."

"Which system of judging appears to be most popular with the audience?"

Sixty-one replied "critic-judge;" twenty-three, "three judges;" sixteen, "audience decision;" six, "audience shifting of opinion."

The facts obtained from this phase of the survey indicate quite conclusively that the critic-judge system is used more extensively than any other method of judging debates and that this system is more satisfactory to a larger number of those having a personal interest in the decision.

There are naturally several rather definite conclusions that can be drawn from this extensive investigation of the critic-judge system of deciding debates. First the investigation revealed that even though the critic-judge system is of comparatively recent origin, it has developed into the most extensively used system of judging in the forensic field. The geographical center of its strength lies in the Middle West. It is used to some extent in the Far West, occasionally in the South, but seldom in the East.

Another interesting observation from this study is the fact that the success of the system is commensurate with its extensive use. The

large majority of debate coaches indicated that they prefer the critic-judge system and that critic decisions are received with approval by both debaters and audiences.

However, in spite of the apparent success of the critic-judge system on the whole, a note of dissatisfaction with the system was indicated by a number of coaches. The writer believes that these criticisms should be given serious consideration even though expressed by a minority group since the men who gave voice to those opinions have had several years of experience with the critic-judge system.

The criticism mentioned most frequently was the fact that there are a considerable number of almost inexplicable decisions rendered. As a solution of this problem, several of the coaches suggested that there should be a more careful selection of critic-judges and a refusal to use such judges as have indicated by their previous decisions that they are not qualified to serve in this capacity.

Another major criticism directed against the critic-judge system was the fact that there is no general understanding among critic-judges regarding the importance of the factors that should be considered as the basis for the decisions. Certainly when the personal estimates of those factors vary in several instances from 5% to 40%, it is clear that there is very little agreement concerning the approximate weight that should be given to the major factors that enter into the decision. However, several coaches indicated in their replies to the questionnaire that those who are most capable of acting as critic-judges agree more closely on the relative weight that should be given to the factors considered in the decision. Improvement on this point, perhaps, also could be made by a more careful selection of critic-judges.

The final conclusion of the writer from this investigation is that the critic-judge system undoubtedly has justified itself but that the system also has certain weakness that perhaps would be diminished through a more careful selection of the individuals who are asked to serve as critic judges.

THE ILLUSION OF REAL TALK

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"IT is no mean intellectual and spiritual achievement to be as *honest* in speech with a crowd as in the dearest intercourse of life." So writes Lord Charnwood [1] in his biography of Abraham Lincoln. In a time when American taste in oratory inclined definitely toward the ornamental eloquence of Edward Everett and Wendell Phillips, the public utterances of the Emancipator are remarkable for the "grandeur and strength of absolute simplicity." [2] "Lincoln was a pioneer in the speech of pith and point." [3] Foremost in his mind was always the message his words were to carry, and never did he permit allusion, digression, or splendor of language to impede clear communication of thought and feeling. Countless stories bear evidence of his success in this purpose. His lofty thinking required no rhetorical adornment to lend it majesty; the unassuming earnestness and beauty of his diction gave poignancy to his expression of emotion. It is recorded that an audience was once so spellbound by his speaking that, oblivious to all else, it rose from the seats and pressed noiselessly about the platform where he stood. "His style of speech and manner of delivery were severely simple." [2] The speech that was frank and genuine, the speech that comprised the directness and sincerity of actual talk was the medium of Abraham Lincoln.

To create the illusion of real talk should be a goal in all speech arts. The actor must realize it completely if his audience is to receive the play as representation of life. Ranting of Shakespeare has for some time been in the discard. In America, two generations of gifted and intelligent actors have rescued Hamlet and Portia and Macbeth from the histrionic "town crier" whose technique threatened to establish a standard of "sound and fury." Juliet is no longer a posing elocutionist spouting iambics on a balcony. This winter Eva Le Gallienne returns to the New York stage her sensitively artistic performance of *Romeo and Juliet*, wherein she translates the "lines" of Capulet's daughter

[1] Lord Charnwood, *Abraham Lincoln* (1917), 136.

[2] Joseph H. Choate, *Abraham Lincoln*, address delivered before the Edinburgh Philosophical Institution (1900), 47.

[3] Luther Emerson Robinson, *Abraham Lincoln as a Man of Letters* (1918), 69.

into the speech of mortals, imbues them with the clear simplicity and impulsive warmth of life. No one today seems to doubt that this is the way plays should be spoken. Yet opinions diverge on public speaking and oral reading.

We are all familiar with the student orator who feels that he is not making a speech unless his ideas are ornately phrased and delivered with magnificent and uncontradictable finality. Debate in particular seems to invite this type of performance. It is exhibit instead of communication. How much more persuasive and human is the speaker who aims to create the effect of thoughtfully reasoning things out with his hearers. A succession of speakers and teachers have pleaded for this standard. James A. Winans offers assurance that "public speaking is a perfectly normal act, which calls for no strange, artificial methods, but only for an extension and development of that most familiar act, conversation." [4] William G. Hoffman has called this "heightened conversation" and goes on to say that "a speech should be forthright and sensible, good-humored and enthusiastic—conversation at its best."[5]

When striving to suggest real talk in oral reading, one encounters a somewhat more complex situation. The public speaker is expressing his own thoughts in his own words. The more like his poised self he behaves the better. The actor speaks neither his own thoughts nor his own words, but he makes believe doing both. As a performer he loses himself in the character he assumes. The more complete the pretense, the more convincing the result. But the oral reader is placed in the predicament of remaining himself while speaking the thoughts and words of others. He is a medium whereby story-tellers and poets gain power of speech. His breath, like Shelley's wind, drives their "dead thoughts over the universe like withered leaves to quicken a new birth!" The very characters of their romances step from the printed page to demand the privilege of uttering aloud the words the pen assigned them.

Thus in *The Idylls of the King* the reader has not only to give tongue to Tennyson as narrator; he must voice as well the young impetuosity of Gareth, the soul's torment of Lancelot, the stately wisdom of Arthur. This performance requires complete comprehension of two things: the nature of the speaker and the mood of the speaker at the

[4] James A. Winans, *Public Speaking* (revised ed., 1917), 21.

[5] William G. Hoffman, *Public Speaking for Business Men* (2nd ed., 1931), 4.

moment of his speech. Throughout the *Idylls*, Tennyson remains an aloof and leisurely narrator of remote events. Although he recounts the tales with interest and sympathy, there is never excitement in his treatment, and always he has time to dwell lingeringly over description of tournament or cathedral window. His characters, however, speak with a vibrant play of emotion as varied as life. To catch these changes of mood and portray them orally requires understanding.

Only a reader who senses fully the passionate loneliness of Bedivere in the closing moments of "The Passing of Arthur" recognizes—and expresses by emphasizing the pronouns—the contrast implied by the warrior in the cry of despair he utters after he has laid Arthur upon the barge. This gallant character, "first made and latest left of all the knights," has been bereft of all his companions by death or flight in that last strange battle of the west, but it is not until he beholds his king about to be carried beyond his ken to the "island-valley of Avilion" that he realizes his own complete aloneness among men. He then exclaims,

> "Ah, my Lord Arthur, whither shall *I* go?
> Where shall I hide *my* forehead and *my* eyes?"

By emphasizing the italicized words, the observing and sensitive reader adds poignancy to the entire speech from which these lines are taken.

The following paragraph from *Treasure Island* was given a class for interpretation:

> I was drinking in his words and smiling away, as a conceited cock upon a wall, when, all in a breath, back went his right hand over his shoulder. Something sang like an arrow through the air. I felt a blow and then a sharp pang, and there I was pinned by the shoulder to the mast. In the horrid pain and surprise of the moment—I can hardly say it was by my own volition, and I am sure it was without conscious aim—both my pistols went off, and both escaped out of my hands. They did not fall alone; with a choked cry the coxswain loosed his grasp upon the shrouds and plunged head first into the water.

The students knew all about Jim Hawkins and felt that he would speak these words with vigor and abandon. One boy suggested that the reader's voice indicate surprise and pain on the third sentence. Another objected, pointing out that Jim is telling this episode long after its occurence; he is not *experiencing* but only *recalling* the horrors of the moment. "What then is Jim *now* feeling?" the teacher asked. It was concluded that his emotions are contempt for his own over-confidence in

the face of danger combined with the desire to clear himself of all suspicion of having intentionally killed the coxwain. The analysis resulted in a convincingly *talky* reading of the paragraph.

The contention is sometimes advanced that poetry cannot always be made to suggest talk. Rhythm, it is averred, is often the primary interest of the poet. True, but when a rhythm disturbs the semblance to communicative speech it is usually because that rhythm has been devised to suggest such things as music or running or the waves of the sea. Poe's "Bells" is contrived to represent not the speech of people, but of bells. "The Raven," though no less complex rhythmically, can be made to *talk* because the poet himself tells a story to the accompaniment of his own restless emotions which range from surprise and curiosity to horror and black despair. "The Barrel Organ" is part narrative and part rhythmic imitation of the tunes played by the organ. "Tewkesbury Road" reveals the thoughts of a man walking a country road; the expression of these thoughts assumes the measured swing of his stride. "How They Brought the Good News from Ghent to Aix" is full of the gallop of horses. This simulation in words of the rhythms of music and motion need not be considered an element foreign to everyday speech. An illustration in prose may make this clear. If describing the approach of a locomotive as Joseph Husband does below, the speaker would naturally prolong the syllables of the second sentence and of the first clause of the third to indicate the slow advance. He would quicken the tempo on "suddenly." The tumult of the last sentence would rise to a climax on "smashes past," and the remaining words would be uttered in definite rhythm suggestive of the "swing of drivers and connecting rods."

> Every night, at exactly eight minutes past nine, the limited roars through the village. I can see it coming several miles away, its powerful headlight fingering the rails and telegraph wires with a shimmer of light. Silently and slowly it seems to draw nearer; then, suddenly, it is almost above me. A wild roar of steam and driving wheels, the wail of its hoarse whistle at the crossing, and then, looming black against the night sky, it smashes past, and in the swing of drivers and connecting rods I think of a greyhound, or a racehorse thundering the final stretch. [6]

Even in a poem whose primary purpose is to establish a certain significant rhythm, the talk element need not be lost. In this stanza from

[6] Joseph Husband, "Semaphore," in *Story, Essay, and Verse* (ed. by Charles Swain Thomas and Harry Gilbert Paul, Boston, 1927), 105.

Lang's "Scythe Song," [7] the swing of the scythe only emphasizes the fact that the author is speaking of that swing.

Hush, ah, hush, the scythes are saying,
Hush, and heed not, and fall asleep;
Hush, they say to the grasses swaying;
Hush, they sing to the clover deep!
Hush—'tis the lullaby Time is singing—
Hush, and heed not, for all things pass;
Hush, ah hush! and the scythes are swinging
Over the clover, over the grass!

In the speech arts, sincerity and simplicity must prevail or there is no communication. The actor who "tears a passion to tatters," the speaker who prizes rhetorical ornament above honest desire to share an idea, the reader who takes occasion to parade his elocutionary accomplishments, beclouds the message his words should carry and reveals nothing but his own conceit and stupidity. Only those who respect speech as the bearer of glorious meanings should be permitted to use it in the presence of others.

CHORAL SPEAKING IN THE GRADES

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"TEACHERING" [1]

They said they hated poetry,
That nothing could be any worse
Than rhythms, rime and imagery;
No bore so great as reading verse.

They said they could not read aloud;
And how they loathed to memorize!
Or if a thing was nice, they vowed
They could not tell the whats or whys.

But to her chum, without pretense
A sophomore confided how
"It used to not make any sense;
Sometimes I kind of like it now."

[7] Andrew Lang, "Scythe Song," in *Modern British Poetry* (ed. by Louis Untermeyer, 1925), 44.

[1] Reprinted by permission of the *English Journal* and Ruth Evelyn Henderson.

And two disputing juniors came,
Made me their jury, judge and court,
Complaining 'twas "no fair the same
One always makes the Verse Report."

A senior with a coaxing look
Approached to wheedle (never needing)
"I wish you'd let me count a book
Of poetry for outside reading."

Oh, little grumbling clowns, you will
Never guess from day to day
The secret, chuckling, dancing thrill
That comes, when thus I draw my pay.

—RUTH EVELYN HENDERSON

WHAT real joy this job of ours, "Teachering," would be if we could be successful in helping the young people of our land peek behind the temporal meaning of words and find the real beauty hidden in the everlasting passages sent by our poets. There is no better way to teach the meaning of life, the finest in life, and the "real" of all things than through poetry.

I wonder if we have not been thinking too much about the poem, and not enough about the child in our teaching of poetry. Because of stringent requirements oftentimes, teachers feel duty-bound to "stuff down the throats" of students poems for which they are not yet ready, and for which they have no background. If children are to develop through their study of poetry, the poetry and the child must meet on a ground of common interest. We must be careful first in the choice of our poems, being sure they are in the realm of the experience of the child; and then we must be equally careful to present the poem in such a way as to really interest the child.

Let us try it through a Verse-Speaking Choir. This may not sound interesting or attractive to some teachers. They may think of a choir as a group of sad looking people, standing in long solemn lines, reciting good but monotonous poetry, much as our church choirs used to sing verse after verse of old familiar hymns. However, the Verse-Speaking Choir is something entirely different. It is not an exhibitionary chorus. The purpose of this chorus is to help a group of children to interpret poetry together. When analyzed, Choral Speaking is found to be group expression of delicate and

intangible senses of interpretation, in which the individual retains his individualized powers while enhancing the results of the group.

Some of the definite results noted in this verse-speaking activity are:

1. A loss of self-consciousness
2. Unrealized freedom in individual expression
3. Improved enunciation
4. Increased range and flexibility, control of voice
5. Increased coordination of body and voice
6. Increased breath control
7. Greater power of imagination
8. Rhythmic appreciation
9. More bodily expression
10. General development that carries over into other work

But the finest thing choral speaking does is to bring poetry back to the life of the group. That is where it began. That is where our folk poetry came from. No wonder, then, that it makes such a sincere appeal.

The leader of such a group must understand that true leadership is the ability to draw ideas out of those who make up the group, to develop the individual members, and that it never means imposing his own thoughts or preconceived notions.

Any number of children may participate in a group; that is, the average number in any schoolroom. In the case of very small children, the poem is read to them first. Simple poetry, such as a Mother Goose rhyme, with a marked rhythm, or dramatic poetry, is best for beginners; "Ding Dong Bell" is an excellent one. Children all understand it; they have all said it before, but they have never seen or felt anything in it except a rhythmical swing and sound which they liked. Then, questions are asked, such as, "What is the Ding Dong Bell in the first line?" They will perhaps say, "A bell ringing," or something similar. "Where is Pussy?" "In the well," will be the answer. "Who put her there?" "Little Johnny Green." "Who got her out?" "Little Johnny Stout." "What does the rest of the poem say?" And some child will answer something like this, "He was naughty to do that when the cat was good and caught mice." "Will you all say it together now?" They sing-song of course, because they are not used to saying poems together. "Can you think of any way of making this picture of the kitty in the well any clearer

to us?" Some child will answer something like this: "Have a well, and pretend the kitty is in it." "All right, let's have the children in the first row come up and look into the well while they say it again." This is done; the interpretation is better. "How can we picture Johnny Green?" "Let John be Johnny Green," will doubtless be the answer. "Yes, let's have John for Johnny Green this time, and how about Johnny Stout? How can we make him clearer?" "Let David be Johnny Stout." "All right, let's have David for Johnny Stout; how would Johnny Stout act?" "Brave." "And how would Johnny Green act, do you think?" "He would be ashamed." "Well, let's try that much again, putting in the things we have talked about." The interpretation is much improved and there is enthusiasm and interest. "How can we show that Johnny Green was a naughty boy, etc." Someone will answer something like this, "By saying it together with expression, pointing our fingers at him." "Let's try it." It is much improved and interest runs high.

"Now, what about the bell, what shall we do with that? Let's all ring a bell to call all the villagers. We can shake a bell or pull a rope." "How does a bell sound?" Various ones can show what a bell sounds like to them, and we select the best sounds. Then we try it with actions and bell sounds, and when we have practiced a little while and have acquired a pretty good interpretation of the bell-ringing, we try the entire poem again, and now we have quite an interesting picture and a new feeling for the poem. All the children in the room have helped, and now all the rows in the room take turns interpreting the poem. The poem is a living thing, pulsating through the veins of all the children. The poem is said again and again whenever the opportunity presents itself, and it improves all the time. A new poem is tried and developed in a day or so, and so the fun goes on. Poetry lives and is loved.

If the children are older, in the upper grades or in Junior High School, the voices may be divided into high, middle, and low, according to their singing voices; but there is nothing arbitrary about this division. One of the important aims is to develop individual children's range, so a child who belongs in the low-voiced group may be able to speak with the middle, or even the high group. The high voices will never reach the real low tones, but they may develop such

range that their voices will serve as overtones of the low tones when all speak together.

A copy of the poem is given to each child in the older division of the school. "Shoes and Stockings" by Milne is a good one with which to begin. It is read over first, then talked about a little, and if there are difficult spots these are discussed. Children must understand the poem first. Each child must do his part in re-creating the author's mood. Timid children will gradually lose their self-consciousness if they are allowed to give suggestions without being called upon to demonstrate at once what they mean. Later they will want to illustrate what they have in mind, and take as active part as others, it is interesting to see a timid child blossom out in a group, whereas he would never try alone.

The thought and feeling of a poem must come first; do not sacrifice them to rhythm, melody, or action. Public performances should not be given; this is a method of interpretation.

After the poem has been discussed, and the leader feels that the children understand the poem, they try to read it. In the first reading the children do not keep together nor interpret the thought adequately; the result is not very inspiring. It is tried again. All must keep the same rate of speed, and pause in the same places the same length of time; this will develop as the poem is better understood, and through rhythm and tempo. Enunciation and articulation must be good, and there must be no dominating voices. Perhaps it will be decided that it would be best to have the high voices take certain lines, and that other lines would sound best if taken by the low voices, that still others should be spoken by one person alone, also that greater volume is needed for certain lines that only the entire group can give. All these divisions take place after the group has tried various ways and decided which they like best; this must be done by the group. Some poems obviously call for certain moods and sounds, and these of course cause least difficulty. If there are numerous suggestions for trying a poem in various ways, the leader will be wise to allow the group to try these out, before it is decided which way the poem will be given, but when the decision is made care must be taken by the leader and group to see that the most thoughtful and meaningful interpretation is chosen.

It is interesting to note how important bodily action is in choral

speech. After the poem is understood, and the group has decided upon which groups or individuals will say certain lines, suggestions are called for as to what kind of bodily activity will add to the interpretation. Will bodily expression aid in the interpretation? If so, what kind? Sometimes they decide to do a movement in unison; other times they decide to do individual pantomimes. It is perhaps wise to caution teachers that these bodily actions are not so definite as stage actions; they are rather only suggestive of the activity intended. Very little moving around on the stage is advised; it detracts from the general interpretation. More definite bodily action is perhaps not objectionable with small children; they want much bodily action in everything they do, and it does not seem wise to discourage it, for it is doubtless their greatest medium of understanding.

The poems listed below have been worked out successfully with children in the primary grades:

Ding Dong Bell
There Was A Crooked Man
Polly Put the Kettle On
Three Little Kittens
There Was a Man in Our Town
I Had a Little Pony
Hickory Dickory Dock
Hot Cross Buns
Brownie—A. A. Milne
Three Little Foxes—A. A. Milne

Ole Mr. Rabbit (Folk Song)

Ole Mister Rabbit
You're in a mighty habit
You're in my garden
Eatin' up my cabbage
Um-hum—um-hum.
Ole Mister Rabbit
Your hair looks brown,
You'se gwine so fas'
You'se hittin' de groun'.
Um-hum—um-hum.

Peep Squirrel, Peep (Folk Song)

Peep Squirrel, peep
Peep at your brother
Why shouldn't one fool
Peep at another?

(Jump, Squirrel; Trot, Squirrel; and Run, Squirrel, may be used in the same way.)

The Woodpecker (Elizabeth Madox Roberts)

The Woodpecker picked out a little round hole,
And made him a house in a telephone pole.
One day when I watched he poked out his head,
And he had on a hood and a collar of red.
When the streams of rain pour out of the sky,
And the sparkles of lightning go flashing by,
And the big wheels of thunder roll,
He can snuggle back in the telephone pole.

Monkey Motions (Folk Song)

I ac' monkey motions, too-re-loo,
I ac' monkey motions so I do;
I ac' em well and dat's a fac'
I ac' jes' like de monkeys ac'.
(Gem'men, Ladies,' Chilluns, preacher, used in the same way.)

Go Tell Aunt Tabbie (Folk Song)

Go tell Aunt Tabbie
Go tell Aunt Tabbie
Go tell Aunt Tabbie
The one she was a-savin'
The old grey goose is dead.

The one she was a-savin'
The one she was a-savin'
And now she is dead.

She was in the pond a-swimmin'
(three times)
And now she is dead.

She was in the pond a-swimmin'
She was in the pond a-swimmin'
Caught her foot in a 'simmon root
And a turtle got her head.

The following have been tried out successfully with upper grades:

Shoes & Stockings (Milne)
Disobedience (Milne)
In the Fashion (Milne)
The King's Breakfast (Milne)
This is the House that Jack Built
A Dirge for a Righteous Kitten (Lindsay)
The Proud Mysterious Cat (Lindsay)
A Poor Lonesome Cowboy (Sandburg)
The Frog's Courting
Little Girl

Story of the Creation (Folk Songs found in *Negro Folk Songs by Dorothy Scarborough*, Harvard University Press.)
Jim (Hilaire Belloc)
Sweet and Low (Tennyson)
Twenty-third Psalm and Hundredth Psalm

Choric Verse Speaking at once requires interdependence and independence at the same time. Children must speak together in a rythmic way, yet each child must be careful not to imitate another's voice or inflection, but retain his own; it is this individuality expressed in unison that makes an interesting pattern. A certain freedom, which children have not known before, accompanies coöperative speaking, and when children realize this their sense of embarrassment is lost, and this enables them to give more free expression to their thoughts and feelings. Something has happened to them; something has been released, which will perhaps never be bound again, and the child has a new realization of his powers.

Most important of the activities involved in group interpretation, perhaps, is the individual creative impulse aroused. The group doing the speaking must be encouraged so to analyze and interpret the poems which they speak that what they do is after all the result of their own inner realization. This fact is important, and teachers who try this method of interpretation would do well to remember this; for if they do not, choral speech will be short-lived. It will die.

It must not be forgotten that there are dangers accompanying this type of interpretation, as well as any other, and these must be guarded against. The voice must not be strained in trying to secure volume or variety too suddenly. Over-confident members must not be allowed to dominate. Individuality must be maintained and developed, but kept subordinate. Thought and feeling must not be sacrificed to other elements, such as rhythm, melody, or action. Interpretation must come from the group, and it must not become mechanical.

Manifold are the joys that this work brings! The children prize the verse which they have shared with one another, and which they have seen take on a new life and a new meaning. Otherwise unknown to them. They are thrilled with a new understanding and realization, that poetry can be re-created into a living, pulsing thing, fairly running through their veins, and they ask for more and more. The

teacher who has brought about this new-felt joy, though ever so indirectly, has a pleasant sense of recompense; and this cumulative effect is not done without influencing the auditors. Have we not a right to believe then that the eternal truths and beauties given to us through poetry will perhaps reach more and more of our fellow men and thus bring them joy?

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COSTUMING THE LARGE CAST

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HOW can I costume the large cast effectively, economically, and efficiently? If you have never asked yourself this question you should have read to the interrogation point only and stopped. If you are still reading, it is evident that you have made this query and are hoping to find a few helpful hints on the three serious problems suggested by the question. At first glance these three problems may seem to the less experienced directors, almost irreconcilable. But to those more seasoned in the business of directing amateur productions, these same questions may bring a triumphant smile in reminiscence of past victory over these pet difficulties.

Before going into the body of this discussion let us view, in brief, some of the fundamental problems of large-cast productions. First of all, let us enumerate the kinds of dramatic productions most likely to be affected by the art of costuming as herein discussed. Pageants, festivals, dramatizations, tableaus, historical plays and other kinds of costume plays are the type most likely to involve elaborate costume sets. Second, we may ask why it is that directors of amateur theatricals in school and community groups often avoid productions having large casts. If you will think this over you will find that the four reasons most frequently given are (1) lack of personnel, (2) lack of stage space, (3) fear of disciplinary problems and (4) fear of costuming difficulties.

Of the two lacks and two fears mentioned above, there is really only one which the director with originality and perseverance cannot overcome, namely, lack of personnel. It is not, however, within the scope of this article to discuss the first three reasons, but rather to discuss the interesting difficulties involved in costuming the large cast. This is a task which taxes the ingenuity of the director and his costuming staff.

As the discussion proceeds it will become evident that the problem of costuming a large cast is not a one-man job, but is a matter demanding coöperative effort between the director, the costumer, the costume committee, the cast, the parents, and often the entire community. It is only through attention to such details that amateur dramatics deserves a place in an educational program of a community.

It is unfortunate that the term amateur performance is defined, in some quarters, as one poorly done or one not worth seeing. The highbrow theatre-goer is not entirely responsible for this definition, for many amateur performances have been poorly done. The chief reason for this is the lack of attention to artistic details. The costume set is one of the details often slighted. Indeed, costumes are to the esthetic sense what actions are to the dramatic sense. They, like actions, voices, and settings, should augment the spirit of the production, stimulate the imagination and create the necessary atmosphere and symbolic effects desired. The study of color and symbolism in regard to costuming and lighting is a subject that might well be investigated by discerning directors. This phase of costuming and lighting is well handled in Claude M. Wise's book, *Dramatics For School and Community*.[1]

[1] Published by Stewart Kidd and Co., Cincinnati.

It is to be hoped that directors of large cast productions will soon put just as much thought into costuming a production as they put into other staging details. This is necessary, for productions involving large casts are often quite dependent upon the beauty of panoramic effects. Without effective costume sets this is impossible. We therefore lead directly into the discussion of ways and means of costuming the large cast effectively and economically.

In order to meet the esthetic needs of a production economically, the director and the costuming staff must face these five problems. They are as follows:

(1) To learn the costuming needs of the production.
(2) To assemble costumes from borrowed sources.
(3) To design, cut and sew costumes or parts of costumes.
(4) To rent costumes that will blend with the ensemble.
(5) To keep the costuming needs within the budget.

The first problem, that of learning the costuming needs of a production, may seem obvious. Many directors, however, do not make plans for the costume needs until the final stages of production are reached. When such last-minute methods are used the final performance is usually lacking in effectiveness no matter how well the coaching has been done.

In studying the costuming needs of a given production there are three main sources of information. The first source should be the script, which often gives helpful, if not specific, suggestions. A careful study of a character's lines may help in choosing effective costumes. The second source should be the director, who, it must not be forgotten, is chief of staff. After these two sources have been exhausted, the third, that of studying authentic pictures of costumes, may be used. Such pictures may be found in picture files, in magazines, and in books, or may be clipped from periodicals and formed into an elaborate cumulative scrap-book. A scrap-book of this kind is of inestimable value to the director, the costumer, or the costuming committee in planning costume sets. The costumer who uses the above-mentioned sources of information will have no difficulty in creating a most effective costume set.

After the costuming needs have been carefully studied and roughly outlined it is time to see how much can be assembled from borrowed sources. Some of the ordinary things that may be borrowed are kimonos, coolie coats, colonial suits and dresses, Spanish shawls, Paisley

shawls, scarfs, brocaded couch covers, drapes, formal evening gowns, tuxedos, imitation jewelry, fans, and all types of masquerade costumes. Among the unusual costumes found by the author were a Persian tunic and robe for a man, a woman's Persian dress and head-dress, Russian and Slavic peasant costumes, and Arabian, Hindu and American Indian dress—all native and authentic. Of course no costumes, no matter how unusual, should be used unless they fit in with the general scheme of the set. In improvising costume set it is amazing what can be done with a few drapes, couch covers, scarfs, shawls, and pieces of jewelry. Recently the author costumed an entire cast of a Biblical play from just such sources. All borrowed costumes should be checked on the check-lists indicating colors and designs. This aids the costumer in choosing fabrics and colors that will blend artistically with the available parts, thus preventing the home-made appearance, which is quite unnecessary, and often spoils the effectiveness of the entire costume set.

After the borrowing possibilities have been exhausted it is time to take up the third problem, that of making costumes and costume parts. No director or costumer needs to be discouraged because the production seems to demand velvets, silks and brocades. If such materials can be borrowed or purchased, all well and good, but if not there are many excellent substitutes which may be used instead. Under proper lights the right colors of the following reasonably priced fabrics make excellent costume sets: cambric, bunting, muslin, calico, flannel, gingham, crepe, voile, georgette, lahm cloth, metaline, sateen, duvetine, and silkaline. This list only includes a few of the many kinds of materials offered by your local dealer or the nearest dealer in theatrical goods. Of course, these substitutes have to be used with an eye for appropriateness: one would dress the fairy queen Titania in light filmy garments and the dignified Queen Elizabeth in velvet or satin substitutes. The large cast should be no excuse for ineffective costuming, for time and study can easily take care of this problem.

After the first careful plans have been made, the director or costumer will find that it is impossible to borrow and impractical to make certain costumes in the set. It is then time to seek aid from the nearest costume rental shops. If distance does not forbid, go to these shops, personally; the costume selection will be far better. No costume expert can possibly know exactly what is wanted in many cases. Transportation charges will be small compared to the actual cash saving of making

a personal selection. In case it is impossible to make such a trip, send for the detailed order blanks which provide spaces for character names, cast names, descriptions, sizes, colors and styles. Fill the blanks out carefully giving the colors and designs desired with second and third choices. Often the name of the play for pageant helps, for many costume houses have entire sets of costumes for certain well-known productions.

The director or costumer should remember that it is of primary importance so to combine borrowed, made, and rented costumes that they are harmonious. The set must be appropriate, authentic, and effective whether it is simple or elaborate. Probably more mistakes have been made in costuming the historical dramas and dramatizations than in any other field. A little careful study will eliminate such mistakes.

On the surface of things it may seem difficult to costume effectively as well as economically. However, when the job is fairly started, the economic aspects will not seem so big. Since the main item of expense is the material, let us take a look at Chart No. 1, which lists some of the most desirable fabrics and the range of their cost per yard. Of course much of this material was purchased at the bargain table. That is part of the fun that the dramatic director or costumer gets out of the job.

CHART NO. 1

COSTUME MATERIAL PRICE LIST

Name of material	Range of cost per yard
Muslin	.05— .20
Bunting	.05— .15
Cambric	.10— .15
Cotton flannel	.12— .25
Calico	.12— .20
Gingham	.15— .50
Crepe	.20—1.00
Voile	.30—. 70
Georgette	.95—2.00
Lahm Cloth	.45—2.00
Metaline	.20—1.50
Sateen	.20— .50
Duvetine	.20—1.50
Silkaline	.25— .50

It is not always necessary to use substitute materials, for many times beautiful fabrics listed among the velvets, silks, and brocades may be purchased from the bargain tables of the local dealers. It is a very good policy to become a regular patron of some reputable theatri-

cal costuming house handling yard goods. Prices are often lowered when a large order is to be placed. Recently the author purchased about one hundred yards of goods from such a concern ranging in regular price from twenty-five cents to a dollar a yard for an average price of about twenty-five cents per yard. Some of the materials included in this purchase were—lahm cloth, silk, duvetine, metaline, and georgette.

It would not be right to pass this section on reasonable materials without some mention of the use of crepe paper in costuming children's productions, abounding in fanciful characters such as butterflies, moths, fairies, moonbeams, stars, flowers, and animals. Several years ago the author used crepe paper to costume a cast of fifty children and the actual cost of the crepe paper was only twelve dollars. In this case the girls wore full crepe paper costumes while the boys wore their own suits with crepe paper collars, cuffs, ties, and hats to suggest the symbolic effects desired. Very effective and economic costume sets may be made in this manner.

Many books and magazine articles have been written about the first two problems so briefly discussed in this article; namely those of costuming the cast effectively and economically, but comparatively few have discussed the important problem of doing all this work efficiently. Indeed, there must not only be efficient methods of designing and making costumes but also highly efficient methods of assembling, distributing and inspecting costumes at the costume revue, dress rehearsals, and final performances. An entire performance may easily be ruined by inefficient methods of costume distribution.

The little chart that follows is merely suggestive of the kind of an organization that a director needs for costuming a large cast production. Small casts of thirty or less will not need quite such an elaborate organization. The plan may seem a bit detailed, but when one realizes that an ill-assorted poorly-worn costume set may ruin the final performance, it is well worth the time spent.

CHART NO. 2

COSTUMING ORGANIZATION CHART

DIRECTOR

COSTUMER

ASSISTANTS

Students—Instructors—Parents

COSTUME COMMITTEE

Designers Seamstresses

Cutters Pressers

The personnel of this staff will vary with the type of group producing. In the grade schools much of the staff work will have to be done by fellow-teachers and parents. All of the work that can be done by students should be done by them under supervision, giving them the feeling that the show is really theirs. High school students will need very little supervision in their work. The director or the sewing instructor can do all of the supervising necessary. Student made costumes should be simple of design. They are usually just as effective and take much less work. Occasionally the sewing classes may want to take over the costuming work as a term project. College students should be expected to create and execute their own costume sets for every production; the original research work for styles and colors will be done with the director's help.

The brief outline of duties that follows refers to the personnel of the costuming organization suggested in Chart No. 2.

Outline of Duties

I. Director.

1. Study the text and other books for costume suggestions.
2. Collect and study costume pictures.
3. Make sketches of the costumes to be worn by each character or child.
4. Purchase or have made suitable patterns.
5. Work out color combinations and assign colors to characters.
6. Purchase suitable fabrics.
7. Supervise measurements.
8. Supervise committee work.
9. Keep a record of all expenditures.
10. Review the costumed cast before the performance.

II. Costumer (Chairman or Committee).

1. Make a complete costume list for each similarly dressed group.
2. Make individual costume lists for the leading characters.
3. Compile and post a general list of all costumes.
4. Make costume check lists, checking each available part of a costume.
5. Keep a check list memorandum of unavailable costume parts.
6. Locate and borrow costumes.
7. Assist the director in purchasing goods.
8. Call committees together.
9. Cut pattern duplicates.
10. Supervise committee work.
11. Urge casts to assemble costumes early and check them.
12. Rent unavailable costumes.

III. Assistants.
1. Know the costume descriptions.
2. Distribute individual costume lists.
3. Assist in checking costume lists.
4. Inform costumer of unavailable costume parts.
5. Assemble costumes early.
6. Assemble, re-check, and label each individual costume for dress rehearsal and performance.
7. Help cast to dress correctly.
8. Help committee members wherever possible.

IV. Committee Members.
1. Assist the chairman or assistants in any way needed.
2. Assist the director or costumer in selecting designs, colors, and patterns.
3. Cut cloth.
4. Fit costumes.
5. Sew costumes.
6. Press newly made, borrowed or rented costumes.
7. Locate and borrow unavailable costume parts.
8. Help dress the cast for the costume review and rehearsals.

Some high school or college directors may ask, why go to all of this work when entire costume sets may be rented? True, entire sets may be rented and undoubtedly should be when only a short time is given for production. The entire costume set for the play *Dorothy Vernon of Haddon Hall*, dramatized by Paul Kester, having only a small cast, costs about one hundred dollars for rentals. It would cost from one hundred to five hundred to rent the costumes for most of Shakespeare's plays, which all have comparatively small casts. Admittedly, the rental way is the temporarily easy way, but for directors who wish to build a department of dramatic art the costume wardrobe is the permanently easy way. Two seasons will do much to fill the racks of the wardrobe and soon costuming is not the problem it used to be.

Last, but not least, come a few hints and devices which, it is to be hoped, will help staff procedure to be more efficient. Much has already been said about pre-performance activity. All of the devices here suggested should be introduced during that period, for the last night is no time to introduce new devices of any kind. First, among the charts and check-lists, come the color assignment charts or stage plots, which are used for permanent character groupings. There should be such a plot for each scene with the characters located by small numbered circles, the numbers corresponding to the numbered list of names below the plot. Colors may then be assigned on the plot so that the general color-

scheme can be carried out. This method will prevent confusion and the possibility of having to regroup at dress rehearsal. After these plots have been worked out at ealy rehearsals the costuming committee may begin work. Next in order come the individual check-lists which are used for all members of the cast wearing individual costumes. Each list should include every item from hat to buckles. As the various items are made or located they should be checked off. Thus, by a process of elimination, the director or costumer may know exactly what is needed for each person. In cases when a dozen or more characters wear the same kind of a costume, the check-list may be made on one sheet. A wide column should be left at the left of the sheet or card for the names and small columns for each part of the costume. Then as the article becomes available, the space representing that article may be checked. At the end of each day the costumer or director should check over the individual and group check-lists, making a memorandum for the next day. In this way nothing is overlooked and progress can be checked daily by either the director or the costumer.

As soon as borrowed costumes come in a list of such costumes should be made with names and addresses of the owner. This facilitates a quick and accurate return. Rented costumes can easily be checked from the bill that accompanies the costume trunk. These check-lists may all be made on file-cards 5″ by 8″ or may be kept in a loose-leaf note-book.

As soon as costumes or costume parts are made, borrowed, or rented, the name of the wearer should be stitched inside the garment, which should be put on a hanger on the costume rack. Costume rental houses will be glad to label costumes if requested to do so.

The costume set should be complete in every detail at least two days before the first performance. Rental houses will see that their costumes are on hand by that time. This allows time for a costume review and one dress rehearsal. A costume review and two dress rehearsals is even better.

The same costume lay-out system should be used at the costume review and dress rehearsals as is to be used for performances. This saves endless confusion which is trying to say the least. If an ordinary classroom is to be used, lay each costume on a desk or chair and label conspiciously. If regular dressing-rooms are to be used, hang each costume on a rack and label either by name or number. Insist that each member of the cast hang his or her costume up after each rehearsal or

performance. This latter problem may be solved by using a central check-room system, where the cast members get their costumes and take them to their dressing-rooms. Costumes must be returned and checked carefully at the close of each rehearsal and performance. It is well to guard all dressing-rooms, for valuables are often stolen. Of course cast members should be warned to leave money and jewelry at home.

If we expect dramatics to remain a worthy educational project, we shall have to handle details thoughtfully. Many supervisors are still skeptical of its value and are watching its development in the curriculum with an eager eye. Costuming is one of the major artistic details and has to be studied from all sides in order to costume any large cast effectively, economically, and efficiently. Because much of the beauty of an amateur production depends upon the costume set, it is well worth the best efforts that any producing group can give it.

INDIGENOUS CONFIDENCE FOR STUTTERERS

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ALL stutterers lack confidence in speech to some degree. But it is also true that all stutterers possess confidence in speech to some degree. For want of a better adjective, I am calling this confidence indigenous. Almost all stutterers can speak without any fear of blockage whatsoever in certain situations and under certain conditions.

It is also true that almost all stutterers can produce speech easily when speaking in a certain way. The confidence they have in this ability is something they feel has always been a part of themselves. It is something indigenous, and hence very tangible to their minds. It strikes as deeply as any fear thoughts about speech can strike. It is, and always has been, as much a real part of their speech reactions as stuttering has.

Speech training for adult stutterers, to be most effective, must be begun on a basis of speech reaction that the stutterer feels he can handle with a confidence that has always been indigenous. It means speaking in such a way in his practice work, as will give him naturally the confi-

dence that if he spoke anywhere and everywhere in the same way, he could always and everywhere express himself without any blockage.

When I state that in the early stages of training, the practice speaking should be done in such a "way" as to eliminate all fear of stuttering while doing it, I do not mean to uphold the baneful quack methods that have been, and still are, all too prevalent.

Many of these so-called quacks did instill a natural feeling of greater speech adequacy in their students during the training period. This in and of itself is more psychologically and scientifically sound than we have often been willing to admit. Conversation I have had with persons who have come through one or another of these speech correction mills has yielded the fact that as a rule they gained such confidence in speaking as instructed that all fear of stuttering under those conditions was eliminated. It was, of course, a mechanical, artificial way of speaking, as embarrassing for general use as stuttering, if not even much more so. And when these victims came to realize that their confidence decreased in proportion to the approach to normalcy in style, their latter state often was even worse than their former. They had come only as near to fluent speech as someone who is taught only five-finger exercises comes to real piano-playing.

Such natural confidence as was instilled in these stutterers in the first stages of their training is, in my opinion, something not only permissible, but highly desirable. In the initial stages of training, nothing can bring about as much and as complete confidence in a stutterer's mind as the assurance of complete mastery over the fluent expression of syllables, even if the process is brought about somewhat more slowly than usual.

It does, however, make a world of difference what place is given to this confidence in the entire scheme of training. Quack methods have given ample proof that speaking very deliberately, or in some other "way," will never, in and of itself, develop into fluent and natural speech.

To establish a basic confidence of utterance should be the prime objective at the beginning of training. The speaking should be as natural as possible, but, on the other hand, no artificial reluctance should keep it from being as unnatural as necessary. As a matter of fact, a slow-motion film is still, in a sense, perfectly natural. Any unnaturalness of speech should be only the unnaturalness that exists, analagously, in the slow-motion film. To bring about a very deliberate

initiation of the total natural speech process may, and should, be something entirely different from a "time beat." Any slow speaking should be a replica of normal speech. Many stutterers can manage a deliberate co-ordination of speech so well at normal speech rate from the outset of their training, that they require but very little, if any, slow speaking.

Attention should be directed to building up in the student's mind an awareness of how and why the feeling of complete confidence is operative. Definite, detailed training, consistently applied over a period of time, is required to build up a speech reaction that is more and more natural and spontaneous. All aspects, mental, emotional, and physical, must be included. But great care must be exercised throughout the training period to preserve completely the natural, indigenous confidence. When the controlled style of speech has become sufficiently like unto normal speech, a truly natural speech reaction comes to the stutterer. Because his confidence is natural and complete, all fear of speech fades. He can then speak everywhere with the ease and naturalness with which he could speak to an imaginary person in a room by himself at the outset of his training.

Space does not permit going into detail as to the various steps in a progressive training of this kind. Those desiring a more detailed statement of training procedure are referred to my paper in the mimeographed volume of *1931-32 Convention Addresses*, obtainable from the College Typing Co., University of Wisconsin.

There is a very definite and far-reaching distinction between the type of training that is superimposed upon the stutterer's feeling of speech inadequacy, and that type of training which serves to disintegrate and get underneath the feeling of inadequacy itself, and entirely eliminate it.

The former type of training may, and often does, enable the stutterer to counteract the blockages. But underneath all the controlled speech is that lurking feeling of inadequacy that may break through the trained control upon occasion, or even disrupt it to the extent of a complete relapse.

The latter type of training aims at tapping the natural sources of confidence that the stutterer feels he has always possessed. A true and permanent correction is achieved. The control is felt to be as definitely and tangibly a part of the speech response as the feeling of

inadequacy ever was. A perfectly integrated speech adequacy is built up in the stutterer's mind.

Our experience with work for stutterers at Cleveland College has demonstrated to our satisfaction that it is possible to build up a fluent, natural speech on the basis of a natural confidence, which is always completely and naturally effective.

Several years ago the mother of a young man who stuttered came to my office. She had come because she had heard very favorable reports of the success of our work, but she herself was a veritable doubting Thomas. Her son had been to a nationally advertised school for stutterers eight years before. His experience had been the typical one of complete initial confidence, followed later by as severe or worse stuttering because the training did not at all carry over into normal speech. Confidence in speech work of any kind was naturally shattered.

It so happened that another young man was in my office at the time. He proceeded to tell the doubting one about his experiences—how he had developed under our instruction in one year's time from a stutterer who didn't venture to make over fifty oral recitations in four years of High School work, to a fluent speaker, an enthusiastic debater and stage performer. He had just played the part of the college president in the play *The College Flapper* to two audiences of 500 each who had paid an admission price of 50c.

Today the former victim of inadequate and misdirected training is also a fluent speaker. He found to his unbounded satisfaction that it is possible to speak naturally and fluently with a confidence that is truly a part of his very self.

No one system of training for stutterers can ever have a monopoly on effective and permanent results. In many respects more depends upon the teacher than upon the system of training. It is encouraging to note the broadening conception on the part of speech teachers and authorities as to what constitutes treatment for stuttering. The work of any teacher still operating a "system" must henceforth be marked by inefficiency. Any research worker too much wrapped up in his own narrow theories will find himself left behind. The efficient teacher will eagerly seek knowledge of all that has proved effective anywhere. From an intensive and extensive background of training and experience he will deal with each stutterer as an individual, and adapt the training to the stutterer's individual needs. Whatever the particular means or method of training may be, it will always necessarily remain most essen-

tial for a stutterer to feel that he is learning to do with ease something he has always been inherently capable of doing. He needs to get down into his innermost nature and unearth, develop, and make permanently effective, his own indigenous confidence.

PUBLIC SPEAKING: A THERAPEUTIC PROCEDURE IN THE RETRAINING OF STUTTERERS

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A FARMER at a circus, seeing a giraffe for the first time, remarked, "There ain't no sich animal." Many people, likewise, will contend that teaching stutterers the principles and skills of public speaking is an impossibility. Of course, the removal of the speech defect must be the primary concern of the speech teacher. But recent experimentation has convinced the writer that public speaking training is a desirable supplementary clinical procedure in the retraining of stutterers. [1]

The experiments, conducted in a formally organized public speaking class composed of twelve stutterers from twelve to twenty years of age, consisted of drills employed in the normal public speaking class and experiments with certain modifications of these exercises. The class room was furnished with the necessary equipment of every public speaking class room: a full length mirror, a black board, and movable chairs. An unusual interest, surprising but quite natural, was displayed by the class members in the class procedure and in the preparation of class assignments. These students were particularly eager to apply the principles of public speaking to the clinical practices in speech improvement.

If "stuttering is conceived to be a general reduction in cortical lead control" [2] the retraining of stutterers will consist, primarily, in the reestablishment of cortical dominance and, secondarily, in the removal of undesirable habits caused by the stuttering. Many of the dysfunctions of the speech mechanism—many of the symptoms of stuttering—are simply bad habits. Inane gesticulation, prolonged eye-

[1] Conducted in the University of Iowa Speech Clinic, 1932.
[2] Dr. L. E. Travis, *Speech Pathology* (1931).

fixation, breathing disorders, and vocal monotony are typical examples. Public speaking training provides at once an adequate and an acceptable procedure for the eradication of these conspicuous and characteristic habits. These habits are most easily attacked when they are carefully defined and well understood—when they are brought into the open and discussed objectively. Speech pathologists generally agree that the first step in the retraining of stutterers is an objective analysis of the difficulty.

Ordinary class room exercises in public speaking offer remarkable facilities for this analysis. The stutterer must first hear himself as others hear him; he must have a thorough understanding of the difference between his speech and the speech of the normal speaker; he must renew his search for a solution to the problem he solved incorrectly many years ago—the problem of adjusting his speech to his environment. The stutterer in a public speaking class is much like a man looking at himself in a mirror for the first time. It may be a most cruel discovery, but the revelation of existing defects provides a splendid basis for future improvement.

Public speaking does objectify the stutterer's problem. Any speaker learns much from an audience. If the speaker is a stutterer his first speech tells him more about himself and his peculiar handicap than he has learned in all his life. He will ask, "Why is my carefully prepared speech a failure?" "Why am I uninteresting?" "Why is my audience bored?" "Why can't I communicate with these people even if I do stutter?" "What can I do to improve my ability to communicate my ideas to others?"

This introspection, while the basis for improvement in speaking, is a valuable motivation for other necessary clinical practices. During the course of our class, criticisms, eagerly sought by the stutterer, contained many suggestions for which he had long been looking. Constructive criticism, familiarity with the speech situation, preliminary success, a growing sense of mastery, develop elements of poise essential to all good speaking.

Confidence led to experimentation. Early experiments in the public speaking class were concerned with exercises designed to help the stutterer catch and hold attention. To the stutterer this was an important factor. He had a message but he had been unable to get people to at-

tend to its delivery. Exercises were introduced to aid the speaker to continue descriptive gestures during a speech spasm, to develop ability to "keep in character" during a spasm, to make the most use of the eyes, to refrain from random movements, etc. The characteristic "blank" expression in the stutterer's eyes is a genuine barrier to effective speech making. When this situation was explained, definite progress in the use of compensating devices was made. These drills were carried on before the full length mirror. The fact that the eyes were extremely important in speaking was quickly appreciated by the stutterers. Several of those who later became creditable speakers trained themselves to take full advantage of the eyes as a speaking aid. Here at last was something which could be done to continue communication while the speech mechanism was impotent.

The most difficult lessons, however, were those concerning random movements. Early in life the stutterer learned to direct the attention of his listeners elsewhere during his speech "block." So adept has the stutterer become in this practice, it has become part of his sub-conscious manner. It is an instinctive act. Practicaliy all stutterers are experts in the use of this particular "defense mechanism." It is a simple matter suddenly to discover an object of intriguing interest just outside the window at the same moment a speech "block" occurs, or to manifest an absorbing concern for one's finger nails while waiting for the "block" to disappear. Remedial measures were based on the fact that speech is a muscular skill. That is, speech is not produced by a "speech organ" but by the intricate coordination of muscles intended primarily to operate other, more fundamental, organs as the organ of deglutition, the organ of respiration, the organ of mastication, etc. When there is any interference with the coordination of these muscles, or, more precisely, when there is any interference with the nerves enervating these muscles, stuttering results. In the public speaking class much training in gesturing—head, face, and hand—practice and criticism, and satisfaction accompanying the training soon led to a desire to establish correct habits, and before long the "crutch" of random movements began to disappear.

Many of the symptoms of stuttering are found in the disturbances of respiration—the rhythmic breathing accompanying normal speech is absent. A stutterer will do one of three things, (1) attempt to speak after an expiration and before the succeeding inspiration, (2) attempt to speak during an inspiration, (3) attempt to speak during a prolonged

expiration. All of these characteristic symptoms of stuttering are probably habit formations. It does not follow because the stutter is present that the breathing must be abnormal. If the stutterer is taught something of the theory of breathing, if he is instructed carefully in the technique of breathing, if he has a proper appreciation of the function of punctuation, if his respiratory difficulties are explicitly pointed out in a speech situation, there is a possibility that good breathing habits will be substituted for the bad ones.

Breathing correctly is probably the hardest lesson the inexpert normal speaker has to learn. The problem of breathing which confronts the stutterer is the problem of the normal speaker magnified many times. Habits in breathing are basic habits. They must be correctly formed before progress can be made in speaking. Therefore the bad habits of breathing which the stutterer has acquired must be eradicated as quickly as possible. Frequently these habits, when not corrected, persist after the stuttering has disappeared.

A public speaking situation is necessary for the establishment of good breathing habits. The first good habit which must be acquired is the habit of proper control of expiration. Stutterers probably breathe less air than normal speakers on a single inspiration. This air must be carefully conserved for the production of the words which are to be phonated. The number of words in a breath group consequently must be fewer for the stutterer than for the normal speaker. Next in importance is the habit of regular emission of air during speech. (The expulsion of all the air inspired on the first phonation is a characteristic habit of stutterers.) When these habits were studied in the speech class, their significance was appreciated. And, it must be added, the drills, which were probably not new, began to have a practical application.

A large number of the breathing drills were of importance, primarily, to develop adequate inspiration at the proper intervals. The stutterer, through fear and improper balance or muscle "set," seldom inspires properly or adequately. The poise which comes from public performance supplies a serviceable foundation for these inspiration drills. The stutterer, discovering that he need not fear a pause in its proper place, soon learned to utilize the pause as a speaking aid. Of course, the difficulty in this connection is that the stutterer has been pausing so frequently for stuttering "blocks" that the pause has lost its effectiveness. During the enforced pause the stutterer is "out of character," he is not

expressive in any desirable way. The voluntary pause for inspiration at properly appointed intervals can be made expressive and the stutterer is quick to introduce these expressive elements into the voluntary pauses. A stutterer who has learned this skill soon makes his stuttering "blocks" the most significant part of his speech. Dr. Wendell Johnson, formerly a violent stutterer, who is now an excellent speaker and classroom lecturer, has developed this device to a high point of efficiency. When a "block" occurs, which now is very seldom, the speech goes right on. Dr. Johnson's face, eyes, and manner continue in command of the situation and the speech loses none of its charm or power. Incidentally, the implications of this case are worth consideration: (1) the stutterer must learn to regard improper breathing as a bad habit to be overcome as soon as possible, (2) speech must be regarded as a muscular process, (3) pleasing and powerful public speaking is accessible to the stutterer.

Power in public speaking is acquired, paradoxically enough, by a judicial use of restraint. A storm howling at its maximum is feared by no one. Only the possibilities of greater and unknown ravages are feared. A speaker who clearly reveals that he is using his last ounce of power is a poor speaker. In the classwork the principle of restraint was taught by using the full length mirror. The value of practice before the mirror cannot be over-estimated. The speakers were urged to exaggerate gesture, articulation, and facial expression. Ludicrous were the attempts, and many the failures, until a sense of the proper and accepted methods of speech delivery was developed; until the stutterers could feel that the parts of the speech apparatus were behaving as they behaved when viewed in the mirror.

The same thing is true of sound. Stutterers have no conception of the use of sound as a communicating instrument other than an expression of verbal meanings. Stutterers have a fear of variety and inflection of voice. The fear is prompted, no doubt, by the possibility that any deviation will precipitate a speech "block." Hence, stress of any kind is avoided. A little experimentation will demonstrate that there is very little, if any, basis for this fear. One experiment we tried is worth mentioning. A stutterer delivered a speech voluntarily stuttering on every word phonated. He was able, much to his surprise, to hold attention better than he had ever done, to use variety in intensity, and to attempt a new pattern of emphasis. He was thus encouraged to introduce these elements into his habitual speech.

This study of sound suggested to the stutterers an interesting line of thought. If sound itself had meaning, sincerity, emotion, etc., words must differ greatly in their communicative value. And if this were true, great care must be exercised in the selection of words for speech. The stutterers were proud of their discovery, and an intensive study of vocabulary, word derivation, grammatical forms and procedure, ensued. This kind of activity was encouraged as much as possible. The stutterer, no matter how he may otherwise be handicapped, can become expert in the choice and selection of words, and precise in their arrangement. Such a skill is a necessary aid to any speaker, and particularly invaluable to the stutterer.

There are other skills in speaking with which the stutterer can become proficient. The stutterer is not prevented from becoming a master of gesture, movement, and mimicry. Stutterers are agreeably surprised to discover the uses and practical applications of pantomime. Much of the ground work of teaching stutterers to speak ought to lie in pantomime drill. Stutterers are far more clever and resourceful in performing pantomimes than normal children. There is no reason why this form of communication should not be greatly encouraged. The pantomime suggests, of course, the use of supplementary materials as an aid to speaking. Descriptions with the object actually in hand, speeches with blackboard diagrams, speeches with suggestive and informative charts, in addition to providing splendid compensatory procedures for the stutterer, are invaluable exercises in public speaking.

From public speaking the stutterer will obtain an analysis of his peculiar limitations. He will obtain a prognosis of his improvement, he will obtain compensations and aids in speaking which will be serviceable after the stutter has disappeared. Most important of all, perhaps, is the fact that when the bad habits induced by stuttering are eliminated, the retraining of the stutterer will be a much simpler process.

Training of this kind, supplementing the usual corrective procedures permits the speech defective to obtain an objective picture of what is expected of a normal speaker. This picture should include acceptable rhythm standards, adaptation of voice to the audience, pleasing, effective gestures and movement, and acceptable devices for catching attention and motivating thought. Training in public speaking permits the speech defective to obtain an analysis of his peculiar limitations. This analysis is important. It should contain something of the nature of the characteristic dysfunctions of respiration, articulation, and vo-

calization; something of the nature of speech as a muscular skill, in which muscle tension and the rate of muscle action, as well as coordination between respiration and vocal and articulating muscles are explained. With this information, and with an empirical conception of the principles involved, the stutterer can make rapid progress in the mastery of compensations of his speech defect in the way of word selection, grammar, pantomime, chalk talk, and mimicry.

When the stutterer has analyzed his defect in the public performance situation and studied it in terms of cause and effect (audience response), he has a basis for eradicating the numerous bad habits induced by stuttering. Such a stutterer is thus rendered more susceptible to retraining procedures.

AN INTERPRETATION OF STUTTERING

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THE interpretation of stuttering presented here is the result of an examination of all the important experimental studies of the disorder, my own study of the influence of stuttering on the personality (2),[1] and intensive introspective analysis of my own stuttering during the past six years. In addition, I have collected introspections and personal observations from well over one hundred stutterers. The reader who is familiar with Travis' *Speech Pathology*, Fletcher's *The Problem of Stuttering*, and Johnson's *The Influence of Stuttering on the Personality*, and who has had clinical experience in dealing with stuttering will recognize the chief sources of the statements made in the following discussion.

There are three fairly distinct stages of the stuttering process: (1) pre-spasm, (2) spasm and (3) post-spasm. This division of the stuttering process is the result chiefly of my own introspective analyses, verified by extended observations of and by other stutterers.

The most obvious feature of the pre-spasm stage is the attitude with which the stutterer approaches the speech situation. This attitude may be described psychologically as involving fear, anxiety, dread and

[1] Numbered references in parentheses are to the books listed in the Bibliography at the end of the article.

shame in varying degrees; or indifference, confidence and eagerness in varying degrees. It may be described physiologically in terms of muscle tonus, heart action, blood distribution, glandular activity, brain activity, and other bodily functions.

The post-spasm stage is to be identified as the stutterer's reaction to the muscular spasm. Psychologically, this reaction involves chiefly an attitude toward the stuttering spasm; physiologically, it is to be described chiefly in terms of muscle tonus. Whenever a spasm occurs, the stutterer almost always regards it as a menace, an inconvenience, a handicap and, with varying degrees of conviction, a disgrace. He reacts to it with increased effort in an attempt to terminate the spasm as quickly as possible. This increased effort is to be described mainly in terms of increased muscle tonus, as a result of which the spasm is usually prolonged and intensified. Moreover, this effort brings into being physiological conditions, such as those mentioned in the above paragraph, which appear to be conducive to subsequent spasms. Although there are other possibilities, this is usually the essential nature of the naive stutterer's post-spasm reaction.

The spasm stage of stuttering can hardly be described adequately except in terms of muscle and nerve physiology, the most obvious feature being action current rate, intensity and rhythm. It is clearly apparent that the muscular spasm itself, which is the core of the stuttering process, depends in part for its frequency of occurrence, its intensity and its duration, upon the pre-spasm and post-spasm reactions of the stutterer. It is also apparent that it depends in part upon the stability of the neuromuscular speech mechanism, considered aside from the stutterer's pre-spasm and post-spasm reactions.

The stuttering spasm is to be considered, therefore, under three large headings. Of first and basic importance is the stutterer's organic constitution, insofar as it determines the stability of the neuromuscular speech mechanism. The stability of this mechanism is important in the degree to which it contributes, in and of itself, to the occurrence, the intensity and duration of the muscular spasms in stuttering. A moment's reflection indicates that the organic constitution and especially the functional stability of the speech mechanism of the stutterer set definite limits to and make possible, in whatever degree, the influence of the stutterer's pre-spasm and post-spasm reactions on the activity of the speech muscles. It is very probable that in a sufficiently stable speech mechanism, stuttering spasms do not occur even under severely

disintegrating effects of emotional and psychological reactions. *It is this which implies the possibility of a permanent cure of stuttering in any given case.* As yet there has been no definite answer to the question as to what degree of stability of the speech mechanism is necessary for non-stuttering speech under reasonably favorable conditions. The answer to this fundamental question must naturally be focused upon the spasm stage of the stuttering process as it is affected purely by the organic constitution of the stutterer.

The other two large headings under which the stuttering spasm is to be considered are the pre-spasm and post-spasm stages of the stuttering process, with the psychological and physiological conditions which they involve. These are of secondary but considerable importance. It is quite evident that on the basis of one and the same organic constitution, varying amounts of stuttering may occur, indicating varying amounts of stability in the speech mechanism. There is a growing body of evidence that in significant degree the reasons for this fact are to be found in the variations of the stutterer's attitude toward speech situations and toward his muscular spasms, and in the accompanying variations in muscle tonus and other physiological conditions. It is in all probability beyond dispute that many stutterers characteristically speak without stuttering when in solitude. It is certainly beyond dispute that almost every stutterer speaks some proportion of his words without muscular spasm. These facts point to the obvious and very important conclusion that under certain bodily conditions the stutterer's speech mechanism, however unstable, is able to function with apparently normal coordination. Stutterers' introspections, corroborated by instrumental records, indicate that these favorable bodily conditions are significantly characterized by relatively normal muscle tonus, and that they are significantly accompanied by corresponding attitudes (toward speech situations and toward stuttering) relatively free from fear, dread, anxiety and shame.

This matter, then, which is of secondary but considerable importance, relates to the degree to which the stutterer, by his attitudes and his physiological condition, takes advantage of whatever stability his speech mechanism may possess or may be made to possess on the basis of whatever organic constitution he may have. It is becoming more reasonable to suppose that on the basis of stability of the speech mechanism, at least under certain bodily conditions, many stutterers could not be distinguished from non-stutterers. If this supposition is warranted,

then it appears that many non-stutterers might become stutterers through failure to take advantage, psychologically and physiologically, of such stability as their speech mechanisms possess. We are here implying etiological factors of at least secondary importance, factors involving attitudes and their bodily accompaniments. We are also implying corresponding therapeutical principles. If our suppositions are correct, then in many cases stuttering might be alleviated and even cured through the efficient utilization of the speech mechanism as it exists. And the efficient utilization of the stutterer's speech mechanism is a matter largely of the stutterer's pre-spasm and post-spasm reactions.

The significance of this brief outline of an interpretation of stuttering can be made clear by the following observations. Studies by Travis and his assistants (5), by Scripture (4), by Fletcher (1) and by Robbins (3), not to mention other workers, have revealed symptoms of stuttering, without, however, showing whether and in what relative degrees the various symptoms are associated with the pre-spasm, spasm and post-spasm stages of the stuttering process. That is, there has been a dominating tendency to regard stuttering as a total, unanalyzed process. When, therefore, the various symptoms have been attributed to particular factors, the conclusion followed that stuttering was to be attributed to those factors. Now, it is plain that these symptoms are in some respects symptoms of the pre-spasm and post-spasm reactions of the stutterer; it is also plain that the symptoms of the spasm as such are in varying degrees a function of the pre-spasm and post-spasm reactions. We still face the problem, therefore, of determining how the various symptoms are related to the different stages of the stuttering process, and of determining the significance of each stage on the basis of the symptoms.

Fletcher attributes the symptoms—that is to say, stuttering—in large measure to the attitude of the stutterer toward social situations. In terms of the theory here outlined he attributes the spasm stage of the stuttering process to the stutterer's pre-spasm reaction. (He does not use this terminology.) He does not analyze the stutterer's attitudes with reference to pre-spasm and post-spasm reactions; and he does not take the post-spasm reaction, as such, into significant account.

Travis, on the other hand, attributes the symptoms—that is to say, stuttering—to the organic constitution of the stutterer and to the stability of the neuromuscular speech mechanism. He leaves out of account,

in large measure, the pre-spasm and post-spasm reactions of the stutterer, at least insofar as their significant and specific relationship to the spasm phase of the stuttering process is concerned. He makes up for this in part by his consideration of general psychological and physiological factors.

Fletcher's theory is representative of all those theories which focus upon the pre-spasm stage of the stuttering process. Travis' theory is representative of all those theories which focus upon the spasm stage. There is no theory which focusses clearly upon the post-spasm stage. The present paper is an attempt to advance, at least in brief outline, an interpretation comprehensive enough to indicate the relative significance of each stage of the stuttering process and to indicate the relationship among the pre-spasm, spasm and post-spasm stages. It is also an attempt to point the way to further systematic research.

On the basis of the interpretation here presented it is possible to make an illuminating comparison of the theories represented by Fletcher and Travis, respectively. There is a general opinion among speech workers that either Fletcher or Travis is wrong, that both cannot be right. But we see that each theory has its own province: the one clarifies considerably the pre-spasm stage of stuttering, and the other clarifies considerably the spasm stage and the relationship which it bears to the stutterer's organic constitution. It is very interesting and important that Travis, by describing the neuromuscular basis of the spasm phase of stuttering, has supplied Fletcher with the very information he needed to show how the stutterer's morbid social attitudes might give rise to the stuttering spasm. Johnson has made this application of Travis' findings in the following statement:

"Researches of Travis, Bryngelson, Fossler, Murray and Blackburn have shown that breathing, vocal, articulatory and eye-movement dysintegrations, involving tonic and clonic spasms of pertinent musculatures, constitute a large share of the neuromuscular symptomatology of stuttering. These studies show that these phenomena exist independently of emotion (but during speech), in the absence of both emotion and speech, and in non-social as well as social situations. These studies, together with researches by Travis and by Jasper and Murray indicate that during stuttering there is (1) a blocking out of cortical level functions and (2) the imposition of lower level discharges upon the functioning of the gradients responsible for speech. It is strongly indicated that these factors are the essential and sufficient causes of spasms and

dysintegrations observed in stuttering. Influences which serve to bring about or to increase the dysintegrations of the cortical gradients responsible for speech may be considered as accessory or contributing causes of stuttering. It is at this point that the importance of emotional disturbance becomes apparent. The gap between emotion and the stuttering which it sometimes apparently aggravates may be bridged by saying that if emotion ever causes or aggravates stuttering it must evidently do so by virtue of its effect upon the gradients responsible for speech." (2, pp. 92-93).

It appears that the theories of Travis and Fletcher can be combined in this way to make a comprehensive interpretation of stuttering. And this comprehensive theory can be carried further. In the above quotation it is stated that the blocking out of cortical level functions and the imposition of lower level discharges upon the functioning of the gradients responsible for speech are probably the essential and sufficient causes of spasms and dysintegrations observed in stuttering. Now, the relative stability of the speech gradients is in itself the core of the whole problem. A certain degree of instability of these gradients is most probably in any case of stuttering the *essential* cause of actual stuttering spasms. Without it no spasms would occur. But it is probably not in all cases, nor in any case all of the time, the *sufficient* cause of such spasms. The essential cause of spasms—which is the relative instability of the speech gradients—is always present in the stutterer, but it is not always sufficient to produce spasm. We see this in the case of the stutterer who does not stutter on every word he utters or who does not stutter in solitude. This problem is clarified by the statement that the relative instability of the speech gradients gives rise to a spasm whenever the stutterer's pre-spasm or post-spasm reactions have sufficiently disintegrating effect upon those gradients, or whenever the stutterer's organic condition, apart from pre-spasm or post-spasm reactions, has such an effect.

The theory presented here may be summarized, then, as follows. The spasm phase of the stuttering process has as its essential cause a certain, as yet undetermined, degree of instability of the speech gradients. Whenever physiological conditions in the stutterer become sufficiently disintegrative in their effects upon the speech gradients, this essential cause becomes sufficient and effective, and the spasm phase of the stuttering process occurs. The pre-spasm and post-spasm reactions of the stutterer are important in this connection because of the dysinte-

grative physiological conditions, especially heightened muscle tonus, which they involve.

From a therapeutical standpoint, the implications of the above interpretation of stuttering are clear and require only brief discussion here. The most simple and the ultimate objective of therapy is the eradication of the spasm phase of stuttering. An attempt to achieve this objective must, according to the above discussion, proceed along two lines of attack. First, the stability of the speech gradients must be increased through the control of factors involved in the stutterer's organic constitution. Travis' neurological therapy, featuring the development of unilaterality in neuromuscular organization, is pertinent in this connection. General physical hygiene is also pertinent. Second, a therapeutical attack is to be made on the stutterer's pre-spasm and post-spasm reactions. In this connection, mental hygiene, habit retraining and techniques such as voluntary stuttering are appropriate. By these means the stutterer is to be enabled to take full advantage, psychologically and physiologically, of the stability of his speech gradients at any given moment.

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SPEECH TRAINING IN SOUTH AFRICA

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THE teacher of Standard English Speech in South Africa finds himself faced with problems, which, if they are to be satisfactorily solved, call for infinite tact, unfailing energy, and dogged determination. The chief incentive to continue such difficult and arduous work is the remarkable response of the students, leading, in most cases, to speedy and satisfactory results.

The external influences that affect speech, such as geographical situation, history, and politics, have all played their part in moulding the English spoken in South Africa to-day. The Cape Colony, having the largest area and the longest sea-border in the Union, has the greatest number of nationalities blended in the make-up of its population. The native elements are peoples speaking the Bantu languages,—Kaffirs, Basutos, and Zulus. The early traders of the Dutch East India Company were responsible for the Cape-Colored people, whose overwhelming numbers today are producing one of the many serious racial problems of the Colony. In the ships returning from the East Indies came Malay and Indian slaves; and in those coming from Holland, slaves from the Gold Coast and St. Helena. From being merely a port of call Cape Town became a Dutch settlement, and later the resort of French refugees who intermarried with the Dutch. With the coming of the British another ingredient was added, but after two or more generations relations between the Dutch and British were strained, and a hostility sprang up which culminated in the Boer War. After the repatriation, the conquerers and conquered settled down side by side; but a bitter racial hatred still made a dividing line which prevented all friendly relations and considerably impeded the progress of the country. Far-seeing statesmen like General Botha and General Smuts did much to bring about a compromise, and the final stage of reconciliation was reached when it became necessary to band together against the common enemy, the Germans of East and West Africa. With the fall of General Smuts' ministry, which had represented British rule in South Africa, the Nationalist Party came into power and the final compromise was reached when the Colonial British allowed the Union Jack to be struck and the South African flag to rise in its place. Part of the policy of the Nationalist Party was to compel all government employees to be bi-

lingual, and the Educational Department encouraged this by making "Afrikaanse" a compulsory subject in all public examinations.

Though "Afrikaanse" is a very new language, its history goes back to the early days of the Colony. The speech of the first white men was Dutch, which, by reason of isolation from the mother-country and the proximity of the native races, quickly degenerated into a "Kitchen-Dutch"; many native words were incorporated, and the most primitive grammatical forms adopted. This *patois* was also spoken by the colonial or half-breed people who added to it the high, Oriental sing-song intonation of the Malays (this characteristic remains and is heard in Native, Dutch, and English speech today). Two-thirds of the white and colored people in South Africa speak the language that has slowly emerged from the blending of these ingredients. During the last decade the High Dutch in the Lutheran Church has given place to the mutually intelligible Afrikaanse. The compilation of a dictionary and teaching through the Afrikaanse medium has done much to standardize the spelling and pronunciation.

It will be easy to understand that this same Afrikaanse constitutes the greatest difficulty in the teaching of standard English Speech, for the British Colonists after one or two generations picked up what is known as the Cape-Dutch accent, which has many dialect peculiarities that are a serious draw-back to the acquisition of cultured English speech. Among these may be counted the dropping of the second sound in all diphthongs, the incorporation of Afrikaanse vowels such as the closed rounded lip position in the ɔ and ɔ: sounds and the jerky effect of hiatus owing to the dropping of the terminal *r* when the following word has an initial vowel. The high, sing-song intonation, before mentioned, is difficult to overcome but when it is, it is found that practically all South Africans have beautiful voices, the result possibly of the warm dry climate. The children of the present generation being bilingual speak both languages indifferently well. During the imitative years they are left to the care of colored, native, and Malay nurses, and acquire speech faults that are difficult to eradicate. Add to this the racial prejudice of the Dutch against English speech and the English prejudice against Afrikaanse and you have all the difficulties the teacher of speech must face.

In order to raise the standard of speech of any language it is necessary to start with the teachers, who are responsible to a very great extent for the speech of the rising generation. I found the young South Afri-

can teacher, teaching through the English medium, very poorly equipped; but being conscious of her limitations and anxious to improve, she took to the study of speech with such enthusiasm that during the fourteen years I have been in South Africa, I have seen an astonishing response and most satisfying results. During the four years that I had my school of Speech Training and Dramatics in Johannesburg no less than two thousand students attended the classes, twenty per cent of whom took their teacher's degree in the London Trinity College examinations which are held annually throughout South Africa. The Educational Department recognizes this distinction by allowing teachers of all grades who have this degree to specialize in Speech Training, for which they receive extra salary. On moving to Cape Town, I found the scope of the work even larger, and at one time held simultaneous positions at the Technical College, the Teachers' Training College, the College of Music connected with the University, five high schools, and two private schools. The work covered a good deal of ground and included Curative Speech, Enunciation in Singing and Public Speaking, Spoken English for Dutch and Foreign Students, Voice Production, Remedial Respiration, the Speaking of Lyric Verse, the training of Greek Choruses and Verse-Speaking Choirs, and interpretation of drama.

The interest in and the desire for beautiful speech is shown, also, by the annual Eisteddfods held all over the country, when the number of competitors in the "Elocution" sections outnumber all the other sections put together. No concert program is considered adequate without at least three speech items, which range from story-telling to selections by a verse-speaking choir. Every school which has classes in speech training holds an annual competition in the speaking of lyric and Shakespearean selections and prose. The Examination Boards from London who visit South Africa have found that the number of candidates has increased to such an extent that they are compelled to send more and more examiners each year, and often have to arrange for extra examinations to get through.

Here, then, is an ambition recognized and encouraged by the educational authorities, stimulated and supported by public interest, with the result that within the next twenty years, I have no hesitation in saying, South Africa will be able to claim the best spoken English in the Colonies.

EDITORIALS

INSTRUCTIONS TO CONTRIBUTORS

The following instructions are based upon "Notes on Preparing Copy for the *Quarterly Journal of Speech Education*," published in the November, 1924, issue of this periodical.

1. Titles of leading articles should be typed in full caps. The author's name is set below the title; it should not be in the upper corner of the page or at the end of the article. The author's affiliation, school or college (or if he is not so affiliated, his home city), is placed below his name. Do not type author's affiliation in full caps.

2. If the article has been read at a convention, an asterisk should follow the title and a footnote state the fact.

3. The text should be typewritten, double-spaced.

4. Quotations not exceeding a sentence or two may be included in the text, with quotation marks.

5. Longer quotations, lists, etc., to be set in smaller (8-pt) type than the type of the text (10-pt), may be typewritten single-spaced. Do not use quotation marks if the quotation is to be distinguished by a different type. Indicate omissions by three periods.

6. All titles of books and names of periodicals (but see Rule 7) should be italicized (underlined in typing). Titles of single articles, essays, poems, or chapters in a book should not be italicized but put in quotation marks. See examples below, Rule 10.

7. In the text, references to the QUARTERLY JOURNAL OF SPEECH and to the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH will be set in caps and small caps. In typing this may be indicated by double underlining. In footnotes, the title of this periodical may be abbreviated to *Q. J. S.*

8. Footnotes (other than those referred to in Rule 2) are marked with superior figures and numbered consecutively from the beginning to the end of each article. In the manuscript, each footnote should be inserted immediately following the line in which it is referred to.

9. These abbreviations from the Latin need not be italicized: etc.,

i.e., viz., e.g., cf., vs.[1] Other abbreviations or words from the Latin, such as the following, should be italicized: *ibid., infra, supra, vide* (or *v.*), *op. cit., passim, sic.*

10. Footnote references to books should indicate the place of publication *only if other than New York City* and date of publication, both in parentheses after the title; then the page number, without using the abbreviation "p." or "pp." unless this is necessary to avoid ambiguity. If a volume-number is necessary, use Roman numerals; it is not necessary to write "Vol." In referring to periodicals, put the date of the volume specified in parentheses after the volume-number, thus: XX (1918). (Only if books are given in a bibliography or in some other context where availability to the reader is emphasized should the publisher's name be given.)

These and other recommendations concerning footnotes are illustrated by the following specimen: [1]

[1] Cf. Frederick W. Orr, *Essentials of Public Speaking* (1931), 44-45; M. Bautain, *The Art of Extempore Speaking* (4th Amer. edition, 1859), 193, 196, 211-12; Edward Z. Rowell, "Argumentative Analysis" in *Cultural and Scientific Speech Education Today* (ed. by W. Arthur Cable, Boston, 1930), 88-95; W. P. Sandford, "A Recent Debate Questionnaire, *Q.J.S.E.*, XII (1926), 180-86; Sophia C. Camenisch, "Mechanics in Written Composition," *English Journal* (College ed.), XXI (1932), 618-23.

11. For headings of book reviews or reviews of periodical articles, follow what seems to be the normal form found in any number of the QUARTERLY JOURNAL.

THE FORUM

A SUGGESTED NORM IN DEBATE COACHING

Editor of the QUARTERLY JOURNAL OF SPEECH:

Many coaches judge the success of their debate coaching by the final places of their teams in a Conference, or by the season's wins and losses. This standard yields much satisfaction to a winning coach, but to the coach who begins with poor material, who runs into a series of adverse decisions—and anyone who has had experience with judges knows that debate decisions represent, in varying degrees, much personal opinion—or who has had the misfortune in critical contests to uphold the wrong side of a poorly worded proposition, it must be eminently unsatisfactory. Thus it might be well to suggest, at the outset, that debate coaching, like any other educative process, must finally be judged by what it does to the learner.

We suggest the following standards by which the debate coach can in part measure the effectiveness of his coaching:

1. Has the coaching transferred from the coach to the student informations with life-values? Under these informations are grouped general information concerning debate, the theory of propositions, issues, evidence, argument, briefing, and the like, debate strategy and matters rhetorical, how to prepare a speech and how to deliver it, and information regarding particular debate questions, knowledge of research methods and of organization.
2. Has the coaching engendered in the student attitudes with life-values? Has it given him a feeling of self-adequacy when he is confronted with an intellectual problem? Has it aroused his interest concerning his relationships with the world of men and things? Has it given him ideals of high performance to which he reacts with the proper degree of emotional intensity? In a word, has it given him the necessary informations, skills, and conceptions of what good debating is, and then put him largely on his own?

When debate coaching is tested as an educational process, the ultimate has been gained when the coach is able to assign the questions and the sides, and then has no further contact with the debaters until he hears the final, well prepared public debate.

This is the *objective*. It should give direction and suggest method to debate coaching. *Actual* coaching must consist of a compromise be-

tween this ideal and the present spiritual and intellectual development of the debater.

We wish to say a word about the development of a sense of responsibility. It should be a good thing for the coach to sacrifice an occasional win for the sake of developing this sense. It is well understood that the coach is so much more reassured when he supervises *all* the work that the debaters do. It is less obvious, but equally true, that the debaters as a result are so much less educated. There is little value to debaters or coaches when the debate is a contest between coaches. It is unfortunate that for debaters of the high school stage, the decision seems a necessary adjunct if debater interest and audience interest is adequately to be motivated. But even at the risk of losing the decision, the coach should remember that if his coaching is to be truly educative, he must gently but firmly and progressively untie the apron-strings, even if the process costs him the same trembling that a mother has the first time her child goes to kindergarten.

We make certain definite recommendations to the debate coach:

1. Let the debaters do the research work. As they continue to work with you read less and less of the factual material behind the question.
2. Let the debaters know that you have ceased to be a walking reference library.
3. Let the debaters make their own briefs. They will learn more from making one brief—corrected by you, of course, and perhaps resubmitted four or five times—than from memorizing any number which you have made or purchased.
4. Let them organize their own materials, cards, notes, indexes, etc.
5. Be calm. Let them feel that the debate is their problem, not yours. Don't let them feel that they must win the debate for your sake. They are debating for the honor of the school, perhaps, and for their own self-development certainly. What they will get means a hundredfold more to them than what you will get means to you.
6. Let them find out what is good and what is bad practice by actual experience before audiences. The terse frankness of a critic judge after a debate has been lost means much more to the losers than endless solicitous discussions of theory by the debate coach.
7. Have faith in the unrealized potentialities of the young men and young women under your charge. Put them into situations that call for the exercise of just a little more of their character than they have ever used before; let them know that you expect results and that they must bring about those results. There is a high idealism in the adolescent that reacts finely to this procedure.
8. And last of all, don't get panicky, even toward the end. About the ninth hour your lagging debaters, who have watched you with one eye, will probably discover that you do not intend to rescue them, and, in the ensuing desperation, most likely will do something and achieve thereby an educational growth. One thing is certain—the reputation thereof will go abroad and the next time you

assign a debate, the debaters will be certain that you mean what you say. Having established that reputation, you will find that the rocky road of debate coaching will grow smoother and smoother for you.

To use a homely illustration, the process of debate coaching must represent a progressive weaning. As Professor Gladys Borchers of the Speech Department of the University of Wisconsin recently said: "From debating the debater can take many things into life. Unfortunately, he can't take the coach."

WILLIAM M. LAMERS, *Marquette University*
KENNETH A. DEWEY, *Washington High School (Milwaukee)*

THE HUNTINGTON LIBRARY

Editor of the QUARTERLY JOURNAL OF SPEECH:

Within the last few years there has appeared in the QUARTERLY JOURNAL a series of articles, book reviews, and forum letters treating of early English rhetoric. I refer particularly to those of Professors Fritz, Hudson, Sandford, and Wagner. The content of these productions reflects the scholarly work that has been done by the authors in this field. Nor has this work been confined to these four members of our profession. I happen to know personally of the excellent research in early English and American rhetoric also done by Professors M. F. Evans of Birmingham-Southern College and F. W. Lambertson of Iowa State Teachers College. Naturally there are others with which I am not familiar. But it is, I think, a safe assumption that the interest and research in early rhetoric is growing and probably will continue to grow.

For that reason I wish to call attention to one American library rich in volumes of early English and American rhetoric which to date has been exploited by few if any members of the speech profession. I refer to the Henry E. Huntington Library of San Marino (Los Angeles County), California.

This library was first made available to research workers shortly before 1928. It now contains about 150,000 printed books, 4,000 manuscript volumes and over 800,000 autograph letters and documents. But its size is by no means an index to its value to our profession for it specializes in English and American rhetoric and literature, containing possibly the largest collection of works in early English rhetoric now in America.

As a suggestion of its scope to students who might contemplate using this library, I have listed below the four oldest works in rhetoric by English writers which I found in the Huntington Library. In parentheses I have also listed the other American libraries in which, according to Pollard and Redgrave's *Short Title Catalogue of Books Printed in England, Scotland, and Ireland, 1475-1640*, these volumes may be found. Students of early English rhetoric will note that only one prominent sixteenth-century volume is missing from the Huntington Library, namely Richard Rainolde's *A booke called the foundacion of rhetorike*, 1563:[1]

Leonarde Cockes, *The Art or crafte of Rhetoryke*-(usually cited as Leonard Cox, *Art or Crafte of Rhethoryke*.) Second edition, 1532. (Only copy of either edition in America.)

Thomas Wilson, *The Arte of Rhetorique*,
1553 edition. (Copies also in J. L. Clawson and Newberry Libraries.)
1560 edition. (Only copy in America.)
1562 edition. (Only copy in America.)
1584 edition. (Only copy in America.)

Gabriel Harvey, *Rhetor, Vel duorum dierum Oratio De Natura, Arte et Exercitatione Rhetorica ad suos Auditores*, 1577. Three copies. (Presumably the only copies in America.)

Charles Butler, *Rhetoricae libri duo*,
1598 edition. (Only copy in America.)
1629 edition. (Copy also in New York Public Library.)

Francis Bacon, *Of the proficience and advancement of Learning*, (Containing a brief but influential treatment of rhetoric), 1605 edition. (Copies also in J. L. Clawson and W. A. White Libraries.)
1629 edition. (Copy also in Newberry Library.)
1633 edition. (Copy also in Newberry Library.)
1640 edition. (Copy also in Newberry and New York Public Library.)

The J. L. Clawson Library which contained two copies of these early works in rhetoric is now broken up, of course, and I have no way of knowing which other libraries may have acquired its copies.

But regardless of where these copies may have gone the Huntington Library remains the richest in rhetoric of this particular period and rich indeed through the entire early period. It ought to attract members of our profession to its stacks.

W. Norwood Brigance, *Wabash College*

[1] A photostatic facsimile of this volume may be seen in the Cornell University Library.

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of the NATIONAL ASSOCIATION to provide for sustaining membership with dues of ten dollars per year instead of the regular two dollars and a half. In adopting this plan our organization followed the practice of many other academic societies. We are always hard pressed for funds to sustain the constantly growing program of the ASSOCIATION. At the present time the following are sustaining members:

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NEW BOOKS

(Raymond F. Howes, Washington University, St. Louis, Missouri, is editor of this department. Books for review, reviews, and correspondence relating to the department should be addressed to him.)

Public Speaking Today (revised edition). By FRANCIS C. LOCKWOOD and CLARENCE DEWITT THORPE. New York: Benj. H. Sanborn and Co., 1931; pp. xxv, 420.

One reads this book with an ever-increasing respect for the high school teacher of speech. He or she is expected to give, in one year, a course that includes speech preparation, audience analysis, voice training, enunciation, pronunciation, gesture, oral reading, types of public address, debating, everyday conversation, drama, and parliamentary law—enough topics for a four-year college curriculum. And instruction must be based largely on the teacher's experience and training, since no book which attempts to cover so much ground in 400 pages can be other than superficial.

Whether or not the high school is wise to demand all this from the teacher of speech is a problem that deserves discussion. For the purpose of this review, however, it must be assumed that the high school has good reasons for attempting so much in so short a time and that *Public Speaking Today* has been written to meet a legitimate need. The question to be answered is how well the authors have met it.

The method employed is perhaps the only effective one, to lay down rules-of-thumb and illustrate them as profusely as space will permit. The student may not learn very clearly why an outline is necessary, but he will know that the great speakers of the past and present have found one useful. He will believe that he should prepare a speech with a particular audience in mind, because Abraham Lincoln, Henry Ward Beecher, and Booker T. Washington did it and advised it. The method is psychologically sound and practically persuasive.

Perhaps no other method, however, lays so great a responsibility upon the authors to make their rules right. Hence their attitude toward certain basic principles is doubly disquieting. They have not, for instance, completely adopted the concept of conversational quality. They

present it as a "manner" which fits the present condition of society, not as characteristic of all effective speaking, past and present. Furthermore, they even offer the "manner" with reservations, as in this passage (p. 83): "You must keep in mind that good speaking is yourself talking to the people before you, your mind in direct communication with every mind in your audience. Talk to them, but as an audience, *not as a group of friends in a room.*" (Italics mine.)

This hint that a group *considered as an audience* demands special formalities not accorded to the same group considered as friends, is echoed elsewhere in the book. In fact, the various types of address are separated on the basis of formality and length, not of purpose, ranging in order from the impromptu speech through the informal address and the formal address to the oration. As might be expected, the chapters devoted to these various forms are among the weakest in the book. The authors are to be congratulated, however, on putting the high school oration into a class by itself. That is where it belongs. And they deserve further applause for courageously describing it as "usually an exercise rather than a blood-red attack upon life and its problems" (p. 222).

Another indication of sound judgment is that the authors have given the high school oration only ten pages while allotting nearly eighty to debating. Here, too, the note of formality may be somewhat too strong, but every college instructor knows that it is easier to make an effective speaker of a student schooled in formal debating than of one trained for oratory.

Taking for granted, then, an inevitable superficiality and recognizing certain weaknesses in content and organization, one must describe the whole book as a workmanlike product. It covers the ground. It is interesting throughout. It contains plenty of carefully selected illustrations and helpful exercises. A competent teacher should be able to build around it a stimulating and valuable course.

RAYMOND F. HOWES, *Washington University*

The Stage and the School. By KATHARINE ANNE OMMANNEY. New York: Harper & Brothers, 1932; pp. xvi, 449.

This book seems to be admirably suited to its purpose. It is addressed to high school students of dramatics, whether they intend to adopt the stage as a profession or simply wish to study dramatics as a means of self-expression.

The book is more comprehensive than most works of similar purpose. The first part is devoted to the problem of dramatic appreciation, with chapters on the play and its structure, types of the drama, a brief history of drama, and the problem of dramatic criticism. It forms a good introduction to the work as a whole, and provides the right emphasis for the main theme. The second part has to do with dramatic interpretation, and is perhaps the strongest, most detailed portion. There are chapters on pantomime, voice and diction, characterization, acting, and the platform reading of plays. In the third part, the author turns to the actual mounting of the play, considering the direction, setting, costuming, and make-up. Part IV consists of one chapter: the student as playwright. There are some general observations on the writing of plays, with specific suggestions for the working out of plot, theme, and characterization. The problem is treated concretely, and the discussion should be of value to anyone with a skeleton idea for a play. The fifth and last part is devoted exclusively to the use of Shakespeare in the classroom. Here we have some cogent arguments for the use of Shakespearean masterpieces as material for developing the student's abilities for interpretation and acting.

There are six appendices, containing a one-act play, for the interpretation and staging of which numerous suggestions have been made in the body of the work; bibliographies on all aspects of production, suggestions for the organization of a dramatic club, a short discussion of pageantry, and a chapter for those who are considering a dramatic career.

The treatment throughout is rational, and happily free from the all-too-frequent gush and affectation which so often accompany a discussion of the drama and the stage, amateur or professional. The chapter which closes Part III, entitled "The Performance," should prove beneficial as an antidote to the poison of emotional hysteria if given to each aspiring student actor, and—may we suggest it?—to some of the more experienced actors and directors as well.

One of the best features of the book is the wealth of concrete suggestions and questions which are interpolated in the text after the discussion of each phase of production. They seem especially helpful where most needed, as in the sections on pantomime, voice and diction, and characterization.

Conversely, one of the book's worst features is the result of the author's attempt to cover the entire field of dramatic activity. This

gives rise to hasty generalizations, some of which seem absolutely wrong, others of which might be righted if explained or qualified. On pp. 45-46, for example, we find the statement: "Comedies . . . depend upon humor of characterization, dialogue, and situation, and our response to them is largely determined by our own culture, environment, and temperament. Therefore their appeal is not universal." The contrast which follows between *Oedipus the King* and some of Aristophanes' political satires conceals the main truth. It does not, for example, explain the recent popularity of the *Lysistrata* (which the author mentions elsewhere), not as an interesting revival of an archaic masterpiece, but as a universal comedy. Nor does it give a satisfactory reason for the persistent survival of *The Playboy of the Western World*, *Le Bourgeois Gentilhomme*, or *The Importance of Being Earnest* in current repertories. Do we respond less universally to comic situations than to tragic ones?

I must admit also to being puzzled over the exposition of the unity of time (p. 63), and by the statement (p. 65) that in the Greek theatre the orchestra was seated in an open space in front of the stage. In her definition of *Stylization* (p. 263), does Miss Ommanney imply that any revival of a period play must necessarily be stylized? And when she speaks of Frederick Marsh (p. 189) does she mean the cinema actor now known to fame as Fredric March?

The book is, in the main, written in an interesting and readable style. One wishes that the author were not so committed to the usual, but logically indefensible, phrase "centers about."

Credit is given in the Introduction to various persons. Two of the illustrations are recognizable, and acknowledged, as taken from John Dolman's *The Art of Play Production*. I suspect that the author owes more to this source than perhaps she realizes, since her discussion is in several places reminiscent in fact and phrase of that admirable work. Pictures and sketches by Ben Kutcher add to the general attractiveness of the book.

The Stage and the School places high school dramatics on the right track, and should be eminently satisfactory for use as a text.

ARTHUR L. WOEHL, *Hunter College of the City of New York.*

Argumentation and Debating (revised edition). By WILLIAM TRUFANT FOSTER. Cambridge: Houghton, Mifflin, Co., 1932; pp. xix, 451.

Revision is often a perfunctory process, and Dr. Foster might have been pardoned if, in the midst of other important duties, he had slighted the task of rewriting an already excellent and widely used book. The suspicion that he may have done this is raised in the preface, where he says, commenting on a frontispiece depicting two gentlemen of the ancient world in hot debate, "Since those two debaters argued in ancient Florence, not much has been learned of any importance concerning either logic or persuasion. What is new is not fundamental, and what is fundamental is not new."

The best reply to such a suspicion is the book itself. Besides supplying new illustrations throughout, expanding, contracting, rewording hundreds of paragraphs, and revamping many of the exercises, Dr. Foster has added a number of new topics which show his familiarity with recent studies in logic, persuasion, audience analysis, and debate practice.

Like the edition of 1917, this new book strongly emphasizes analysis. It has lost nothing of the authority which has made it, for many years, the massive rock on which lesser men have reared their little spires toward the light of fame. (I imply no condemnation of the lesser men, since I belong to the group myself.) And its weaknesses have been partially overcome. The chapter on persuasion, though not yet adequate, is considerably stronger; the chapter on debating has been brought into line with recent developments; and there is an entire new chapter on delivery.

Any feeling of disappointment in this revision, therefore, must arise not from what the book is, for it will undoubtedly hold its rank as one of the two or three best in the field, but from what the book might have been. Several text-books published since 1917 give more satisfactory discussions of persuasion, but none deals so completely with analysis of the proposition, types of argument, and methods of refutation. Dr. Foster had the unique opportunity of publishing a book which would unite the best features of both.

That he did not take the opportunity presented may be explained in two ways. His own explanation, as he gave it to me personally several weeks ago, is that such a book as I had hoped for would have been, of necessity, too long for ordinary class use, since it would call for the addition of several new chapters on persuasion. Another explana-

tion, implied in the first, is that Dr. Foster still thinks of argument and persuasion as separate processes. They may be mingled, to be sure, and must be for maximum effectiveness, as he takes care to point out. But, "Conviction addresses the understanding. . . . The volition must be secured through arousing the emotions," which is "the work of persuasion" (p. 231). Or, more definitely, there is "conviction, which appeals to the reason, and persuasion, which appeals to the emotion" (p. 232). In other words, persuasion is something added to argument, not a larger process that includes it.

The abandonment of that concept in recent years is in one sense new, since psychologists and rhetoricians *have* learned something about the human mind since ancient times, and in another sense fundamental, because it necessitates pervasive changes in the discussion of argument itself. Thus the analysis of the audience is not something that the speaker does after he has prepared his brief, merely for the purpose of discovering the best way to present contentions already selected. The knowledge and beliefs of the audience *form a standard of relevance for the contentions themselves.* The *practicality* of building a canal through Nicaragua may be a main issue before a general audience and no issue at all before a group of engineers.

Furthermore, a contention which seems logically to favor the affirmative may, before certain audiences, actually favor the negative. An ordinary affirmative brief might contain such an argument as this: The church should keep out of politics because such activity hurts the church. To a group of atheists, the subordinate argument might suggest that the church should stay in politics.

The discovery, or rediscovery, that the object of any effective argument must be a motive, and that the motives of different audiences are different, is not, then, something to be added to a discussion of argument as an afterthought which might be developed in another volume. It demands a thorough revision of the whole treatment of argumentation as a part of the total process of persuasion.

That Dr. Foster has not revised *Argumentation and Debating* in this way does not mean, as I have said before, that it is not one of the best, or even the best textbook of its kind now obtainable. It only means that there is still room for a better.

RAYMOND F. HOWES, *Washington University*

Beveridge and the Progressive Era. By CLAUDE G. BOWERS. Cambridge: Houghton Mifflin Company, 1932. pp. 593.

Albert Jeremiah Beveridge was a lawyer, a journalist, a party leader, a statesman, and an historian, but to the average American of the first quarter of the century, he was preeminently an orator. This fact Mr. Bowers has recognized in his recent biography, with the result that the more important speech situations have been treated in detail, and Beveridge's technique as a speaker has been illustrated with many instances.

As a school boy in Sullivan, Illinois, Albert Beveridge began his career as a speaker when he addressed the political and temperance meetings of the townfolk. After he had entered DePauw University he began a rigorous training which culminated in the winning of many oratorical contests including the Interstate in 1885. Following his graduation from college, Beveridge practised law for ten years, achieving at the same time a wide reputation for eloquence. As a result, he was chosen to answer Governor Altgeld in the campaign of 1896. His speech, delivered in Chicago, made him nationally famous. Eighteen months later, his oration before the Middlesex Club of Boston marked him as the first Republican spokesman for Expansion and Imperialism, and his stirring "March of the Flag" brought him great popularity in Indiana. Capitalizing upon this, Beveridge sought nomination to the United States Senate and was successful. The Indiana Legislature elected him in 1899 and returned him again in 1905.

For twelve years he was one of the most eloquent orators and effective debaters in the Senate. His maiden speech on the floor was his famous oration "On the Philippine Question"; his long debate with Quay and Foraker over statehood matters, his three-day speech against child labor, his attacks upon the tobacco trust and the Payne-Aldrich tariff were all brilliant efforts; and his severe arraignment of Senator William Lorimer brought his career in the Senate to a fitting close. During these years Beveridge had also been equally active as a speaker outside the chamber, participating in every campaign and delivering many occasional addresses. In 1912 he joined Roosevelt in the formation of the Progressive Party. His keynote speech before the national convention was a clear, lofty expression of the principles and plans of the new party. In 1922 Beveridge attempted to re-enter the Senate, but despite an energetic and eloquent canvass, was defeated. Although Beveridge's

later years were largely devoted to historical biography, he continued to speak on occasion.

Teachers of oratory will read of Beveridge's technique with satisfaction, for he exemplified the success which can be attained by adherence to the traditional principles of public speaking. Mr. Bowers reveals Beveridge the orator, reading assiduously and weighing arguments and evidence, composing and revising his manuscripts, mastering his script for presentation, and rehearsing for his public appearances. Mr. Bowers has also given insight into the manner in which Beveridge adjusted himself as a "spellbinder" to a new generation of Americans who preferred plain facts and simple, direct arguments to grandiose and empty rhetoric.

Mr. Bowers has not limited himself to the life of Beveridge, but has included an extensive exposition of the whole Progressive movement. At times his chapters are so loaded with detail that they read much like Mark Sullivan's chronicle of *Our Times*. Source material from Beveridge's copious correspondence is quoted profusely to reinforce large and small points alike. This multiplicity of minutiae gives an impression of historical authenticity to the whole which a close checking of material does not always sustain. But Mr. Bowers, with voluminous data at hand, chose that which would contribute to a living portrait of Beveridge in a swiftly changing panorama of American public life. His aim is popular and readable biography. In this realm of American letters Mr. Bowers is an acknowledged master, and *Beveridge and the Progressive Era* is not only the latest but one of the most noteworthy of his achievements.

HEROLD TRUSLOW ROSS, *DePauw University*

Voice and Speech Problems. By LETITIA RAUBICHEK, ESTELLE H. DAVIS, and L. ADELE CARLL. New York: Prentice-Hall, 1931: pp. xvi, 469.

It is the hope of the authors that "the material and its arrangement in this book may provide the teacher with that wealth and variety of material so essential for the necessary drill which the development of efficient and beautiful speech requires." The reader is led to believe that speech is "beautiful", or "efficient" in so far as it conforms to certain "accepted patterns" of pronunciation, enunciation, phrasing, and emphasis.

Not only are the acoustical aspects of speech stereotyped, but even the speech arts are reduced to a few essential processes. In fact the greater part of the book is devoted to the description of formulae: formulae for etiquette in "social" conversation and in "telephone communication", for "the business interview and the journalistic interview", for acting certain types of roles, for group discussion, etc. The necessity for resourceful and original thinking on the part of the student has been reduced to a minimum. He is not to be troubled with the complicated and exasperating problems of "audience analysis" or constructive thinking in group discussion. He is to learn how to behave in a few typical "life" situations in a manner that will make him as inoffensive as possible.

Little stimulus is given to the "gifted" high school student who is required to take some speech work, for the book makes no provision for individual initiative. Emphasis is upon oral interpretation of literature rather than upon original, spontaneous speech. In fact, public speaking is made largely a dramatization of oneself in a discussion scene, and attention is upon stage business rather than audibility and content.

Some universal problems in speech disorders, such as "lisping," "stammering", "foreign accent", and "vulgar speech", are given cursory consideration in a section entitled "Individual Speech Problems."

In spite of these limitations (of which the authors are obviously aware) the book is admirable for the special problems and situations for which it was designed. It is one of the few textbooks, if not the only one, suitable for the high school pupil of mediocre intellectual endowment, in that it gives definite, specific directions which can be easily followed. The values ascribed to "good speech" are those appreciated by the average adolescent in a large metropolitan and polyglot community. The lesson units, exercises, and assignments are brief and pertinent enough to be carried out with a minimum of supervision, and practical for classes as large as forty or more. The book's emphasis upon phonological problems increases its usefulness as a means of improving "foreign accent."

The writer of this review has found it a source of useful, adaptable material for specialized problems in mispronunciation, although the seventy pages devoted to "problems of phonetics" have proved too concentrated and too much given over to analytical detail to be interesting or profitable to the students to whom the other sections of the book

are addressed. They do give the experienced student of phonetics a valuable summary of concepts in this field.

If adaptability to special problems in special situations is the criterion for identifying serviceable text-books, this volume should find a place on the bookshelf of every teacher of speech in cities with a large foreign-born element, although it requires much enrichment of experience to supplement the developing "communicativeness" of the pupils using it as a basic text.

E. D. McDOWELL, *Teachers College, Columbia University*

"Oxford" English. By R. W. CHAPMAN. S.P.E. Tract No. XXXVII. Oxford, 1932; pp. 26.

The current tract of the Society for Pure English is an aftermath of a controversy between its author and Dr. Vizetelly of Funk and Wagnalls about the nature and merits of "Oxford" English, and a continuation of the late Robert Bridges' attack on Daniel Jones. According to Mr. Chapman, Dr. Vizetelly is deluded in referring to standard speech as "Oxford" English, since standard speech is not a product peculiarly of Oxford, but rather of the English public schools and a long tradition of good speech among educated Englishmen. Though this is doubtless true, Oxford is nevertheless more than a place and more than a university; it is a symbol of one aspect of English culture, as Boston and Hollywood are symbols of certain aspects of American culture; and in this sense "Oxford" English is probably an apt expression.

So much for nomenclature. The author then proceeds to defend his standard against Dr. Vizetelly, who has misinterpreted it, and against Daniel Jones, who has encouraged its degradation. Mr. Chapman accepts Bridges' ideal standard, which is essentially that of southern England, but without the excessive obscuration of unstressed vowels to which Bridges objected so strenuously. Most of the article is a recapitulation of Bridges' attack on Jones, who must, by this time, be amused at his alternate roles of demigod and whipping boy. There is little new in this argument except Chapman's emphasis on Jones's admission that the obscure [ə] is only an approximation; this admission, however, is little comfort to Bridges' followers, for the variations in the vowel correspond, not, as Bridges supposed, to variations in the spelling, but to the position of the vowel in the word and the sentence.

The latest edition of Jones's *Outline* offers abundant evidence on this point.

Taken as a whole, the article is a defense of the good English that the author has heard in southern England, and to that extent one must wish him well, for good speech is nowhere so common a commodity that its degradation can be viewed with unconcern. But the charge that Jones and the other English phoneticians are encouraging degradation is now generally dismissed as irrelevant because based on inadequate acquaintance with phonetic fact; and the belief that southern English is still the essential touchstone of good speech, or even that it is still the dominating center of the English language, is no longer quite orthodox.

C. K. THOMAS, *Cornell University*

Radio Speech. By SHERMAN PAXTON LAWTON, with an introduction by WILLIAM PHILLIPS SANDFORD and a short introductory essay by HENRY ADAMS BELLOWS. Boston: Expression Company, 1932; pp. xxi, 453; $5.

The author has divided this book into two parts: text and appendices. The appendices form the more valuable part as they include samples of radio speeches and plays. This part of the work would have been more complete, however, had the author included examples of commercial continuities.

The audience to which this work is directed is not clear to this reviewer. From the point of view of the commercial broadcaster, especially as he is found in the larger stations and the chains, the book is badly underwritten. The subject of pitch, which might presumably be of interest to men and women in the commercial field, is treated in about a hundred words, as follows: For a man the most desirable pitch is an average baritone; for a woman, an average contralto; if not blessed with either, do not despair, for pitch can be changed by proper training. The development of this topic, which is typical of the treatment of other subjects, offers the initiated nothing upon which he can build.

From the point of view of the uninitiated, likewise, the text would appear to be badly underwritten. "The Rhetorical Necessities" of unity, coherence, and emphasis, for example, are treated in slightly less than two pages; a comparable amount of space is devoted to such fundamental topics as the central idea, the outline, making the idea clear, making the idea interesting, proving the idea, making the idea

persuasive, the vocabulary, the introduction, and the conclusion, talk style, etc. The distinctly compressed treatment which these and other topics receive would make it difficult for the individual unacquainted with texts on public speaking, argumentation, composition, and writing and producing plays, to extract and apply the material which relates to these topics.

The book contains some assertions that are unproved, at least in the text. "The average rapid rate of 150 words a minute is usually most successful in radio speaking," is one example; such a statement obviously overlooks the determining factors of type of material and the person reading it. The delineating paragraph is said to be ideal for radio use, although it is admitted that, of the speeches in the appendices, extensive use of it is made by only one man.

The problem confronting those who write radio broadcasting is two-fold. The first task is to present material from the general field of speech which is directly applicable to radio performance. Voice production, composition of speeches, and the writing and production of plays are examples of this type of material. The second, and more important task, is to discuss those new problems specifically presented by the radio situation. The author suggests two such problems when he states that the radio audience is more intimate than the public speaker's audience, and when he points out that the radio speaker is not seen by his audience. He does not, however, come to grips with these problems and develop a theory of radio speaking and radio drama in terms of these and other intrinsic facts.

In other words what the author has done, as he says in the prelude, is to adapt the old to the new; but without, in the humble opinion of this reviewer, sufficient consideration of the new.

CLAY HARSHBARGER, *State University of Iowa*

Die Schauspielkunst. By LORENZ KJERBÜLL-PETERSEN. Berlin and Leipzig: Deutsche Verlags-Anstalt Stuttgart, 1925; pp. 262.

Dr. Kjerbüll-Petersen brings to this study of the art of acting the experience gained as an actor with the Mannheim National Theatre as well as a scholarly knowledge of the subject. Finding that the art of acting has never received serious consideration from the aestheticians, he turns with no preconceived aesthetic theory to an examination of the facts. Testimony of observers and actors is contradictory and often untrustworthy, but Kjerbüll-Petersen sees in the living tradition of

theatrical art a criterion for the balancing of individual differences in the past and for the judgment of present practice.

An historical study seems to show that illusion, in the sense of conscious self-deception, (Coleridge's "willing suspension of disbelief") is necessary to all arts, and especially to the art of acting. The author conceives this conscious self-deception as a state of continual oscillation between belief and unbelief. He conceives the art-work as composed of natural, or deceptive, elements and artistic elements—elements hostile to deception. Individuals will react differently to these elements according to temperament and experience, but the essential thing is the oscillation between them, for in this oscillation, Kjerbüll-Petersen believes, lies aesthetic pleasure. He analyzes the audience as a crowd, and finding that his illusion theory applies, discusses the creation and destruction of illusion for the audience. He analyzes the illusion-creating and the illusion-destroying elements in the written play, in the actor's instrument, himself, and in the stage setting.

The second part of the book is concerned directly with the work of the actor. The author states the actor's problem, quoting Hagemann: "To act means to make felt the nature and actions that belong to a being sketched by a playwright in dialogue and stage directions, on a given stage, before a given audience," and he discusses the conditions under which the problem must be solved. He states the problem of physical representation, and on the basis of its various solutions divides acting into three classes: pure representation, which is concerned only with a clear report of the play through word and gesture (ignoring the question of inner feeling); individualism, which demands a physical and spiritual correspondence between actor and part; and finally creation, which demands an imaginative creation of the character and a presentation of this imagined creation through the actor's own personality and physical endowments.

He then attacks the problem of emotion. A survey of theories of acting reveals two sharply opposed bodies of opinion. St. Albine, typical of the first, maintains that in order to move an audience, the actor must himself be moved. Francesco Riccoboni first formulated the anti-emotional theory, with which, says Kjerbüll-Petersen, actors are more likely to agree. Nevertheless, the widely various opinions of critics and even of actors lead him to suspect that some truth may lie on both sides. The ordinary statement of the question: "Do you feel the emotions of your part?" he feels may be responsible for the contra-

dictory testimony of actors. He therefore attacks the problem from another angle.

He applies his illusion theory to the actor: if the audience oscillates between belief and unbelief, between the real elements of production and the artificial elements, why should not the actor oscillate between the emotions of his part and the emotions of his art—the "professional emotions?" The so-called "emotional" actor would then be one in whom the emotions of the part predominated, and the "intellectual" actor one in whom the professional emotions predominated. The author proceeds to an analysis of the process of creation in the different stages of the actor's work, with special reference to these two main types of actors. Kjerbüll-Petersen's personal conclusion on the question of emotion in performance is that even in the case of the emotional actor, "the emotion is almost surely not the emotion of the part." He discusses acting as an ensemble art, and closes with the application of his illusion theory to the director.

Whether one agrees or not with the author's conclusions, there is no doubt that *Die Schauspielkunst* is one of the most stimulating modern discussions of the actor's art and a mine of information particularly about German actors.

BARNARD W. HEWITT, *State University of Montana*

Public Speaking for Business Men (revised edition). By WILLIAM G. HOFFMAN. New York: McGraw-Hill, 1931; pp. xiii, 383; $3.

The author, who is professor of English and Public Speaking, Boston University, College of Business Administration, writes for the business man in a personally helpful, stimulating style, with commendable use of a great variety of illustrative material. Improvements in this revision of the 1923 edition include less emphasis on grammar, a collection of eighteen rather well-selected speeches, a more adequate discussion of style, a new chapter on "Conducting a Meeting," and more material for class exercises, speech and discussion topics, and speech plans. There is more attention to the common types of address, the use of humor, and what the author calls "the dramatic in speech." The background and point of view of the book may be explained by the acknowledgements to Overstreet's *Influencing Human Behavior*, Robinson's *Mind in the Making*, Dorsey's *Why We Behave Like Human Beings*, and Martin's *The Behavior of Crowds*. In addition, references are made to the usual rhetoricians, and to Emerson, Clapp,

Matthews, Dewey, etc. The background from the present speech field and modern psychology is less impressive. Woolbert and Winans are quite frequently referred to, but their essential points of view find little expression.

One who is familiar with the desires of the business man seeking a speech course excuses the amount of space devoted to grammar, diction, and usage—even while regretting that the presentation thereof has been little influenced by the limited but valuable recent research in oral style. The material on derivations has been delightfully and well presented; but never once is there a hint of the problem of the symbolism of words, or recognition that the speaker depends for *meaning* upon the auditors' experiences rather more than upon historical derivations. The technique of reading is ably presented after the fashion of the freshman orientation course—and quite properly for the business man—but there is little suggestion of specific procedure in preparing on a specific subject.

In listing books for reading, the "liberalizing" suggestions in the fields of history and psychology are as challenging and excellent as more than half of those in public speaking are ill-chosen and—to this reviewer—disappointingly inadequate. To illustrate the psychological attitude of the author: Suggestion, he says, "is based upon a fundamental characteristic of man—imitation" (p. 140); empathy is "unconscious imitation" (p. 184); and complexes, "a fancy word for feelings" (p. 139). The notes on grammar leave little enough responsibility to the course in English. The chapter on the speaking voice presents a short course in interpretative reading. The chapter on enunciation and pronunciation treats of the former as including articulation. The chapter on conducting a meeting is so general it would require careful supplementary explanation, as in: "If an amendment is accepted by the mover of a previous amendment or of the main motion, no vote need be taken on it" (p. 315).

The reader continually senses a strange mingling of the author's real admiration for a finished style and delivery with the fear that to present the case fully might stamp him as "elocutionary." The result is that declamation is both condemned and urged; practice of gesture and pronunciation is presented both as good and as bad (p. 80); Sheppard is quoted as poking fun at mechanical rules (p. 80) and Gulick's similar rules are recommended (p. 81); Beecher's ability in rapid reading is commended (p. 107), while the would-be speaker is urged

to emulate Ruskin's "letter by letter" reading (p. 108); the common misuse of the word *depot* receives the purist's scorn (p. 274), only to be found so "misused" in one of the examples for emulation (p. 332). The same conflict prevents the author from presenting more than occasional details of Woolbert's behavioristic approach. His condemnation of memorization in the preface to the previous edition has not been repudiated except by suggested exercises and occasional admissions.

This reviewer believes, however, that no person facing the problem of presenting a class in speech for business men should fail to examine Hoffman's book. It contains a wealth of material which sometimes has been lamentably lacking in similar texts.

RUPERT L. CORTRIGHT, *College of the City of Detroit*

The Book of Living Verse. Edited by LOUIS UNTERMEYER. New York: Harcourt, Brace & Co., 1932; pp. 661.

Louis Untermeyer gives two reasons for attempting yet again the task undertaken in previous years by Palgrave and Quiller-Couch. A new day demands a reappraisal of English and American poetry and some of the poetry written in the thirty years since the appearance of Quiller-Couch's *Oxford Book of English Verse* clamors for inclusion. His criterion for selection is that the poems "seem to possess the quality which implies permanence," a standard, he explains, that calls for intuition instead of analysis.

Mr. Untermeyer's reputation for intuition and excellent taste is too well established to need comment here. For teachers of the oral interpretation of literature, *The Book of Living Verse* will be an exhaustless source of the finest poetry of England and America; and it will appeal particularly to those who believe, as Mr. Untermeyer does, that the verse of Walter de la Mare, Amy Lowell, Robert Frost, John Masefield, Vachel Lindsay, and two score other modern writers can stand without apology in the best of company.

R. F. H.

The Principal Nervous Pathways. By ANDREW T. RASSMUSSEN. New York: Macmillan, 1932; 72 pages.

This series of "neurological charts and schemas with explanatory notes" follows, as far as charts are concerned, the earlier work of Rassmussen which appeared in *The Anatomical Record*, XXII, No. 2.

September, 1921. The speech student who wants an organized presentation of "both the afferent and efferent supply" of the respiratory system, as well as of the speech-related auditory and visual systems, will be interested in pages 24 to 35.

The book may be classified as a grouping together of well-established material rather than an attempt to present original "unaged" studies.

L. S. J.

The Education Index. New York: The H. W. Wilson Company, 1932.

This title represents the first permanently bound cumulation of an index covering material in 117 educational journals (with some selections from nineteen others). This first volume lists articles printed in the period from January, 1929, to June, 1932. The QUARTERLY JOURNAL OF SPEECH is one of the journals completely indexed, and our readers will have some interest in seeing that the libraries of their schools and colleges procure *The Education Index*. The price is variable, being proportioned to the number of educational journals received by any given library.

H. H. H.

OLD BOOKS

(W. P. Sandford, University of Illinois, Urbana, Illinois, is editor of this department; reviews or correspondence relating to the department should be addressed to him.)

A System of Elocution. By ANDREW COMSTOCK, M. D. Philadelphia: Butler and Williams, 1844.

"Can Elocution be taught? This question has hertofore [*sic*] been asked through ignorance. It shall in another age, or I mistake the prevailing power of science, be asked only through folly." Those words are taken from Section XLIX of James Rush's important work, *The Philosophy of the Human Voice*. Perceiving in Rush's question and answer a suitable key declaration for his work on elocution, Andrew Comstock proceeded to outline a system of voice training which, he believed, would reveal the accuracy of Rush's prophecy. The result was an interesting, and not insignificant, contribution to the literature of elocution of the nineteenth century, and more particularly to that phase of the literature which stressed the physiological point of view.

Comstock, according to the testimony of many individuals whose recommendations appear both at the beginning and at the end of the book, was a successful teacher of practical elocution. In addition to teaching in the schools of Philadelphia, he operated a "Vocal Gymnasium and Lyceum for Elocution." "In this institution," to use the words of the Comstock prospectus,

> Elocution is treated as a *science*, as well as an *art*. The various movements of the voice, both in speech and song, are illustrated by original diagrams and by oral instruction. The exercises give the pupil *complete* command of the muscles of articulation, extend the compass of the voice, and render it smooth, powerful and melodious. They not only call forth all the energies of the vocal organs, correct stammering, lisping, and other impediments of speech; but they *invigorate the lungs*, and, consequently, fortify them against the invasion of disease.

Tickets for the courses of instruction ranged in price from ten dollars for the ten weeks course in elocution (group instruction in the evening

division) to fifty dollars for the ten weeks course for the cure of stammering.

The character of the instruction offered by Comstock is discussed fully in the book under consideration. In the preface Comstock observes that the work is a "system of Theoretical and Practical Elocution." Basic to the theory of instruction is the declaration that "Man is designed for action." Nature intends man regularly to exercise the body and mind in order that health and strength may be secured and maintained. But physical gymnastics are not enough; attention must also be given to *vocal gymnastics*, by which term "may be understood the principles of the human voice as employed in speech and song, as well as the training of the organs by which this voice is produced." We have already learned from the prospectus that vocal gymnastics "*invigorate the lungs*, and, consequently, fortify them against the invasion of disease." So we note with interest that "Were we to exercise our voice a few minutes, every day, according to just principles, the number of deaths from pulmonary affections, especially consumption, I have no doubt, would be greatly diminished."

Now what are the main features of this system of training? Comstock opens his discussion by defining elocution as "vocal delivery." The two parts of elocution are vocal gymnastics and gesture. The former is sub-divided so as to include articulation, pitch, force, and time. In connection with articulation—the one sub-division we will consider because it presents the points of greatest interest—we note that Comstock refers to three specific elements in the English language, namely, vowels, sub-vowels, and aspirates. (He observes that this is a more "philosophical division" than the usual vowel-consonant classification.) Among the vowels—which are divided into monothongs, diphthongs, and triphthongs—are the four *a* values as in *ale, arm, all,* and *an*; two *e* values as in *eve* and *end*; two *i* values as in *ile* and *in;* three *o* values as in *old, lose,* and *on;* three *u* values as in *tube, up* and *full;* and the *ou* value as in *our.* In the division of the sub-vowels—compounds of vocality and aspiration—are the *b, d, g, l, m, n, ng, r, th* (voiced), *v, w, y,* and two values of *z*—the first as the regular *z* unit and the second as the *zh.* Finally the aspirates include the *f, h, k, p, s, sh, t, th* (voiceless) and *wh.* A number of diagrams illustrating the correct "postures of the mouth" for certain sounds accompany the treatment of the language elements.

"Articulation is defective," says Comstock, "when one or more ele-

ments of a word are omitted, or imperfectly formed; or when one element is substituted for another." Articulatory irregularities are due to "neglect of a proper gymnastic training of the organs of speech in childhood."

Although the section on stammering is brief (Comstock deemed a consideration of that impediment incompatible with the plan of his book) it throws considerable light on his method of instruction. "Stammering or stuttering," he observes, "is a hesitation or interruption of speech, and is usually attended with more or less distortion of feature." "The *predisposing* causes are nervous irritability and delicacy of constitution" and the "*proximate* cause . . . is a spasmodic action of the muscles of speech." With regard to the prognosis, the following section is revealing:

> The probability of a cure depends upon the following circumstances: If the stammerer has a cheerful disposition, is distinguished for energy of mind and decision of character, can appreciate the variations of pitch in speech and song, or, in other words, has an ear for music and a taste for elocution, the prognosis is favourable. But if he is of a nervous temperament, subject to melancholy, irresolute of purpose, incapable of imitation in speaking and singing, the prognosis is unfavourable.

What treatment does Comstock recommend? He suggests the necessity for resolute attention on the part of the stammerer to the subject; he advises the teacher to inspire the patient with confidence; he recommends daily physical exercises "to invigorate all the muscles of voluntary motion, and diminish nervous irritability." Furthermore, the patient should be given exercises "whose highest peculiarity is time and force" and some of these exercises, committed to memory, should be delivered with explosive force. "In very bad cases of stammering, the pupil should first sing the words, then drawl them, then pronounce them with very long quantity, and thus gradually approximate to common speaking."

Regardless of any bias we may entertain for or against the plan of treatment outlined above, we must admit that Comstock observed defective speech very carefully. Much of his material is in a decidedly current vein, anticipating a number of the experimental leads developed in recent years.

The second part of the book is devoted to a treatment of gesture, which he defines as "the various postures and motions employed in vocal delivery." Most of the material in this section is taken, as the

author indicates, from Austin's *Chironomia*. Following the treatment of gestures Comstock supplies a number of exercises designed to afford opportunity for practical application of the established elocutionary principles.

Perhaps Comstock's volume offers little of immediate value to teachers of Public Speaking. We remember the book chiefly for its concisely-phrased definitions, its abundance of illustrative material, and its reasonably thorough treatment, in the elocutionary manner, of voice and gesture. May we not suggest the advisability, however, of placing this publication beside the other volumes which helped to make the elocutionary movement an important factor in the development of the tradition of our subject matter?

LESTER W. THONSSEN, *College of the City of New York*

[Editor's note: Virgil L. Baker, of the University of Arkansas, who submitted a somewhat briefer review of Comstock's *System of Elocution*, adds the following concerning that author's *Phonetic Speaker* of 1846-7:]

The author had high hopes for his *Phonetic Speaker*, printed in the new phonetic alphabet. In his preface he wrote, "We hope that the new era in the republic of letters, which has been so long looked for has at length commenced. We trust that a brighter day has dawned upon the world. Instead of the old and *imperfect Roman* alphabet, we now have a new and *perfect American* Alphabet of the English Language,—an alphabet which has a letter appropriated to *every elementary sound*."

The symbols in his phonetic system are borrowed very largely from the Greek alphabet. Although in the light of present knowledge his analysis of the sounds of the language is inaccurate and incomplete, yet this attempt to teach the sounds of the language by a system of symbols almost a hundred years ago is an important precursor of the modern emphasis upon phonetics.

The American Elocutionist; comprising "Lessons in Enunciation," "Exercises in Elocution", and "Rudiments of Gesture"; with a selection of new pieces for practice in Reading and Declamation; and engraved Illustrations in Attitude and Action. By WILLIAM RUSSELL. Boston, Jenks and Palmer, 1844.

Orthophony; or the Cultivation of the Voice in Elocution. A Manual of Elementary Exercises, adapted to Dr. Rush's "Philosophy of the Human Voice", and the system of Vocal Culture Introduced by Mr. James E. Murdock. Designed as an Introduction to Russell's "American Elocutionist." Compiled by WILLIAM RUSSELL. With a Supplement on Purity of Tone, by G. J. WEBB, Prof. Boston Academy of Music. Thirty-Seventh Edition. Boston, 1870.

Pulpit Elocution; comprising Suggestions on the Importance of Study; Remarks on the Effect of Manner in Speaking; the Rules of Reading Exemplified from the Scriptures, Hymns, and Sermons; Observations on the Principles of Gesture; and a Selection of Pieces for Practice in Reading and Speaking. By WILLIAM RUSSELL. Andover, 1846.

William Russell, as he tells us in his *American Elocutionist*, was editor of the *American Journal of Education*, instructor in elocution at Abbott Female Seminary, Phillips Academy, and the Theological Seminary, Andover, Massachusetts, and at the Theological Institute, E. Windsor, Connecticut. He was a prolific writer, producing more than half a dozen works on elocution.

In *The American Elocutionist* Russell is indebted more to the English influence of Walker than to Dr. Rush, his American contemporary. The study of elocution is approached from the rhetorical point of view. In the preface of his *Pulpit Elocution* Russell says of the aim of his *American Elocutionist*: "The Elocutionist presents, more particularly, the correct pronunciation of words and the application of the rules of elocution in connection with rhetoric and prosody. It comprises a course of practical instruction in enunciation, inflection, emphasis, rhetorical pauses, expressive tone, and the rudiments of gesture." The first part of the work deals with enunciation, the second with elocution, in which inflections, emphasis, pause, and modulation occupy the major part, the third part with gesture and the last part with pieces for practice. In dealing with the subject of inflections, Russell attempts to simplify the rhetorical rules, which among early nineteenth-century American and English rhetoricians and elocutionists had become very complicated.

The *Orthophony*, the first edition of which seems to have appeared about 1845, was a work in collaboration with James E. Murdock, an outstanding elocutionist of the times, and a personal friend of Dr. James

Rush. In this manual Russell attempts a different approach from that used in the *Elocutionist*; he outlines a system of vocal exercises based upon the theory of Dr. Rush's *Philosophy of the Human Voice*. This manual he considered as an introduction to his *Elocutionist*, for it dealt with the physiological and not the intellectual aspect of elocution.

Russell claims to have coined the word "Orthophony." "The compiler of this manual," he says, "ventured to adopt, as a term convenient for this purpose, the word *orthophony*,—a modification of the corresponding French word *orthophonie*, used to designate the art of training the vocal organs. The etymology of this term, when traced to the original Greek words,—signifying *correct* and *voice*,—sanctions its use in elocution." Russell uses the term orthophony to mean the "art of cultivating the voice, for the purposes of speech, reading, declamation, recitation, or singing."

The manual includes chapters on respiration, orthoepy, quality, force, stress, melody, time, emphasis, and expression. The nomenclature adopted by Dr. Rush is used throughout the manual. It is filled with selections to illustrate the different vocal elements.

As instructor at Andover Seminary, Russell turned his knowledge of elocution to account in a treatise on *Pulpit Elocution*. He published the book in 1846. It is introduced by two articles by preachers—the Rev. Dr. Edward A. Park and Rev. Edward N. Kirk, who impress upon the reader the importance of the study of elocution in preparation for the pulpit. Russell feels that the theories of elocution need particular adaptation to the pulpit. He writes: "The general principles of elocution, however, as a science, and its practice, as an art, need particular modifications, to accommodate them to the appropriate purposes of professional culture, for students of theology. The style of voice, adapted to the correct and impressive reading of a hymn, the Scriptures, or a sermon, requires special attention and study, and a separate course of practice. The delivery of a discourse from the pulpit, demands an appropriate training, distinct from that of popular oratory."

The theory of the book is very largely a restatement of the materials in the *Elocutionist* and the *Orthophony*. Two divisions of the book: "Effects of Manner in the Elocution of the Pulpit" and "How to Read the Scriptures and Hymns," contribute something of distinction.

VIRGIL L. BAKER, *University of Arkansas*

Jugemens des Savans sur les Auteurs qui ont traité de la Rhetorique, avec un Precis de la Doctrine de ces Auteurs. Par M. GIBERT, ancien Recteur de l'Université & Professeur de Rhetorique au College de Mazarin. Amsterdam, 1725. Pp. xv, 408.

One of the earliest attempts at complete history of rhetorical theory is this work of Gibert, himself the author of a rhetoric, which appeared as Volume VIII of the series under the general name of *Jugemens des Savans*, in the second edition of that work. As the title implies, Gibert attempts to do two things: to review the works of the authors treated, and to give a resumé of critical opinion about them. Generally he adds his own opinion concerning each work.

Although Gibert is interesting to present-day students primarily for his reviews of the works of continental rhetoricians of the sixteenth, seventeenth, and early eighteenth centuries, he presents interesting sketches and critiques of classical and medieval authors. Besides the inevitable Plato, Aristotle, Cicero, Quintilian, Seneca, Lucian, Demetrius, and "Longinus," he deals with such writers as Anaximenes, Menander, Aphthonius, Hermogenes, Aristides, Theon, Tiberius, and so on. Many medieval rhetoricians are reviewed, among them Priscian, Cassiodorus, Bede, Isidore of Seville, and Alcuin. And of course Saint Augustine is included. Martianus Capella is one medieval author of importance whom Gibert does not mention. Out of 391 pages of text, 167 are devoted to classical and medieval writers. The remainder of the book deals with Renaissance and post-Renaissance figures.

Erasmus, Melanchthon, Vives, and others who did much to shape Renaissance theory, are given extensive reviews, although strangely enough, Erasmus' *De Copia Verborum et Rerum* is relegated to a miscellaneous list of authors and books at the end of the text, while his *Ecclesiastes*, a book on preaching, is reviewed fully.

One wishing to begin the study of Jesuit rhetoricians would find this book exceedingly useful, for the works of Soarez, Cresol, Caussin, Pelletier, Masene, Du Cygne, Bouhours, Rapin, Vavasseur, and others, are thoroughly summarized and criticised. Moreover, in the case of books difficult to find for first-hand perusal, one could depend upon Gibert's summaries of their content, although he might not be safe in accepting the critical opinions which the author gives.

As stated above, the rhetoric of Continental Europe for the period 1500-1725 is fairly well covered by Gibert. Besides the Jesuits, he

treats numerous writers. Some of the more prominent ones are Dresser, Keckerman, Vossius, Lamy, and Fenelon. And the famous stylistic rhetoric of Talaeus, which exercised so wide an influence in the English grammar schools, is given considerable attention.

When we turn to English rhetoricians, we find ourselves somewhat disappointed. Missing are such sixteenth-century writers as Leonard Cox, Thomas Wilson, Richard Sherry, Abraham Fraunce, Richard Rainolde, and Charles Butler. Apparently these writers had not made much impression upon continentals or else Gibert was strangely one-sided in his selection of contemporary and recent authors. Butler's earliest rhetoric, the *Rhetoricae Libri Duo*, 1598, is mentioned in the miscellaneous list without its author's name, but his later work, *Oratoriae Libri Duo*, 1619, is omitted entirely. English rhetoric of the seventeenth century fares little better at Gibert's hands. The three writers on rhetoric whom Gibert reviews are Bacon, Thomas Farnaby, and George MacKenzie. With the first two selections, no one could quarrel, for Bacon's contributions to the subject are well known, and Farnaby's *Index Rhetoricus*, which appeared in many editions between 1625 and 1708, was widely used. MacKenzie wrote *Idea Eloquentiae Forensis Hodierni*, 1681, a book on the eloquence of the bar which failed to have any lasting influence. No other English writers of the seventeenth century are mentioned; and certainly, in addition to Butler, we would expect to find mention at least of Hobbes and Milton.

Gibert treats 115 rhetoricians, classical, medieval, Renaissance and post-Renaissance, in the main body of his book, and gives, as mentioned above, a supplementary list of about 95 additional works and authors. As a source of information, his book has much value for the student of the history of rhetoric.

W. P. SANDFORD, *University of Illinois*

IN THE PERIODICALS

(Giles W. Gray, editor of this department, Louisiana State University, Baton Rouge, Louisiana, requests that authors of articles will send copies to him for review.)

BARBEAU, MARIUS. *Indian Eloquence.* Queen's Quarterly, XXXIX, No. 3, August, 1932, pp. 451-464.

We often speak of oratory as a means of social control. Only on infrequent occasions, however, do we associate the control device with the activities of the Indians—and this despite the fact that, according to Marius Barbeau, an authority on Indian life, "Oratory was once an act of unsurpassed importance among the native tribes of America. To them eloquence meant more than any other accomplishment. It held the key to power within national frontiers, and to subtle influence abroad." Contrary to the common opinion, perhaps, "Most of the Indians whose deeds fill the pages of our colonial history rose to fame as men of great courage who seldom wielded the tomahawk on the battlefield, but were past masters of words in the tribal councils." Among these leaders were Kondiaronk, Tecumseh, and Crowfoot.

The Indians were not unmindful of the fact that acquisition of skill in speaking could come only after a long period of training. Discussions with followers, attendance at council meetings, service as ambassadors to other tribes, and participation in the council proceedings—these, to mention but a few, were fundamental to the development of a technique in persuasion.

Barbeau observes that "For style and dramatic effect Indian oratory was not a whit inferior to that of any European forum." He quotes Colden as saying that the Indians were fluent and gracious in manner of delivery, and that some of the great speakers approached a "certain atticism" in their discourses. In domestic life the speech of the Indian was simple and direct. But the "language of diplomacy" was distinctly metaphorical. Barbeau gives several specimens of Indian oratory which illustrate the stylistic effects often obtained by the better speakers.

LESTER W. THONSSEN, *College of the City of New York*

HACKETT, WILLIAM ARTHUR. *This Thing Called Debate.* English Journal (College Edition) XXI, December 1932, 810-816.

The article is an appeal, based on the experience of the author, for the type of training in debating which demands, instead of the work being done by the coach, that the students themselves carry on their own independent investigations, organize their own briefs, and speak extemporaneously.

HU, I. An Experiment on Adult Silent and Oral Reading and the Effect of Different Kinds of Material. *Chinese Journal of Educational Research,* VII, 1931, 55-64.

The experiment, performed on fifty Chinese students in the University of Chicago, led to the conclusions that silent reading was more efficient than oral, regardless of the type of material, as measured by answers to twenty questions after reading each type twice. However, oral reading has its values: "(1) it affords better fixation through many sense departments; (2) it helps us to get the right sound by first reading; and (3) it is helpful especially for children first learning to speak and for public speakers."

JASPER, HERBERT H. and MURRAY, ELWOOD. *A Study of the Eye-Movements of Stutterers during Oral Reading.* Journal of Experimental Psychology, XV, No. 5, October, 1932, 528-538.

The eye-movements of 15 stutterers were compared, for both oral and silent reading, with those of normal speakers. The results indicate (1) that stutterers in oral reading make more regressive movements per line, and more fixations, than do normal speakers. (2) "Stutterers show greater differences between silent and oral reading in all quantitative measurements of eye-movements than do normal speakers." (3) That these disturbances are coincident with and analogous to vocal disturbances suggests a "general disequilibrium of the nervous system as a whole during stuttering." (4) Differences in types of disturbances of eye-movements may possibly be used as a means of differentiation between different types of stutterers. (5) A relative decrease in the control of the cortical over the sub-cortical centres is suggested by the reflex type of eye-movement.

G. W. G.

MURRAY, ELWOOD. *Dysintegration of Breathing and Eye-Movement in Stutterers during Silent Reading and Reasoning.* Psychological Monographs (Iowa Studies in Psychology) XLIII, No. 1, 1932, 218-275.

Two problems were of particular concern in this study: (1) The form and the extent of dysintegrations in breathing and in eye-movements in stutterers while reading silently or reasoning, and (2) the extent to which stutterers may be deficient in comprehension and rate of reading as indicated by standardized reading tests. Stutterers and non-stutterers were paired as to age, sex and I.Q.

In amplitude of inspiration stutterers showed 121 percent greater variability than normals; in duration of inspiration 51.2 percent greater variation; in amplitude of expiration 112.3 percent, and in duration of expiration 51.5 percent greater variation.

Stutterers had 22.34 percent more fixations per line than non-stutterers, and 126.5 percent more regressive movements. The average duration of fixations for non-stutterers was 10.3 percent longer than stutterers. The average perception time for stutterers was 4.09 percent longer in duration than for non-stutterers. The variability of the duration of fixations was 44.52 percent greater for stutterers.

These and other conclusions reveal the fact that stutterers seem to be about one grade below normal in comprehension and two grades below in rate of reading.

SAM SHERMAN, *Louisiana State University*

ROBINSON, EDWARD S. *Are Radio Fans Influenced?* (An Experiment in Measuring Changes in Public Opinion. Survey (Graphic Number), LXVIII, No. 15, Nov. 1, 1932, p. 546 ff.

This article records a fairly elaborate experiment in measuring assimilation of facts and shift of opinion among radio listeners. Both the methods employed and the results obtained will interest readers of the QUARTERLY JOURNAL.

THOMAS, C. K. *Jewish Dialect and New York Dialect.* American Speech, June, 1932, 321-326.

Students at Cornell University were chosen, for the purpose of this study, from three groups: (1) Jews from New York City, (2) Jews from outside the metropolitan area, and (3) Gentiles from New York City. Errors in pronunciation (including incorrect production of various speech sounds) were studied for each group. Conclusions are

tentative only, but indicate that certain peculiarities are distinctly Jewish, while others are typically New York, regardless of race.

TINKER, M. A. *The Relation of Speed to Comprehension in Reading.* School and Society, XXXVI, 1932, 158-160.

There are many reading skills not always interdependent. No high degree of relationship exists between speed and comprehension, if measured with dissimilar materials.

VINCENT, MELVIN J. *The Influence of Drama upon Human Attitudes.* Sociology and Social Research, XVII, No. 2, November-December, 1932, 142-152.

A study by interview, covering a period of some years, of the effect of viewing drama upon the individuals interviewed. The considerable variety in the replies to the questions may be significant in indicating that there is perhaps less lasting influence than we may have imagined.

In the *English Journal* for December, 1932, p. 844, it is announced that Miss Marjorie Gullan, leader of the speech choir movement in Great Britain, will visit the United States in 1933. She will give courses at the summer session of the University of California, and will remain in the United States until the end of the year. During that time she will be available for lectures, recitals or courses. Teachers, club leaders and others who are interested may address her in care of the Teachers' Training College, London University, London, England.

The November, 1932, issue of *Louisiana Schools*, the journal of the Louisiana State Teachers' Association, contains a number of short articles on the progress and methods used in speech training in the high schools of that state.

The December, 1932 (Vol. XLVII) issue of the *Publications of the Modern Language Association* "is dedicated to Professor Charles Hall Grandgent, Secretary of the Modern Language Association of America from 1902 to 1911, and President in 1912, on the occasion of his seventieth birthday." Heading the Table of Contents is a partial Bibliography of the writings of Professor Grandgent; several entries relate to phonetics and American pronunciation.

Word Study, "published periodically throughout the school year" by G. and C. Merriam Company, Springfield, Massachusetts, will be sent free to any teacher requesting it. Questions of pronunciation and diction are interestingly discussed in its pages.

NEWS AND NOTES

(Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.)

The latest state organization of teachers of speech to be reported is in West Virginia, where the State Association of Teachers of Speech in West Virginia was organized at a meeting held at Marshall College and attended by twenty teachers. Plans were made for a convention next year and the following officers were elected: President, G. Harry Wright, Marshall College; Vice-President, Edith Jordan, Point Pleasant High School; Secretary-Treasurer, Max DeBerry, Harrisville High School; Counsellor, Wilbur Jones Kay, West Virginia University.

The annual meeting of the Texas Speech Arts Association was held at the Westbrook Hotel, Fort Worth, November 25 and 26. The session was begun by a breakfast arranged by the Interscholastic League, at which the main speaker was A. Craig Baird, of the University of Iowa, who is chairman of the Iowa High School Debating League. The following programs were arranged for the two-day session:

GENERAL SESSION—Friday Morning

"Creative Writing"—John William Rogers, Dallas
"Choral Speaking"—Ruth Claire Sypert, Baylor University
"Present Day Orators and Oratory"—A. Craig Baird, University of Iowa

HIGH SCHOOL SESSION—Friday Afternoon

"The High School Curriculum"—Jeston Dickey, Brackenridge High School, San Antonio
"Improvement in the Teaching of Oral Expression"—T. Reginald Boley, Central High School, Fort Worth
"Directing High School Debate"—Grady St. Clair, Temple High School, Temple
"Interscholastic League One-Act Play Tournament"—Open discussion

COLLEGE SESSION—Friday Afternoon

"The Contest Element in Intercollegiate Debate"—Thomas A. Rousse, University of Texas
"The Texas Intercollegiate Play Tournament"—Yetta Mitchell, Trinity University

GENERAL SESSION—Saturday Morning

"Diction"—Mary O'Dell Mitchell, Dallas
"Recent Development in the Study of Breathing"—Wesley A. Wiksell, Stephens College, Missouri

The annual meeting of the Illinois Association of Teachers of Speech was held at Urbana November 18 and 19, at the time of the state meetings of the High School Conference and the Conference of Superintendents. Present officers of the Association are: President, W. P. Sandford, University of Illinois; Vice-President, S. P. Lawton, University of Wisconsin (a member of the speech staff at Bradley Polytechnic); Secretary-Treasurer, Roberta L. Poos, Wood River High School; Editor, H. D. Johnson, Pekin High School. Programs for the conference were as follows:

AFTERNOON SESSION—Friday, November 18

President's Address, "What is a Speech?"—W. P. Sandford

"Individual Development Through Speech"—Alan H. Monroe, Purdue University

"Diction and the Non-Professional Theatre"—Mary Agnes Doyle, Goodman Theatre

"Speech Re-education"—Clarence T. Simon, Northwestern University

"The Speech Contests of the Literary and Music Association"—Harold F. Schory, Western Illinois State Teachers College

ARGUMENTATION AND DEBATE SECTION—Saturday

Debate between two college teams on the state high school subject: "Resolved, that at least one-half of all state and local revenues should be derived from sources other than tangible property." Discussion of the debate, led by Harold B. Allen, Shurtleff College

"Holding Student Interest in Debate"—Harold E. Gibson, Jacksonville High School

"Does High School Debating Teach Truthfulness?"—Maurice O. Graff, Dwight High School

"Relationship of the Formal Study of Fallacies to Effective ebating"—Paul Crawford, Freeport High School

"The Constructive Case"—Carl Thokey, Sandwich High School

DRAMATICS SECTION—Saturday

Introduction—Guy E. Oliver, North Central College

"The Background Method of Play Production"—Wesley Swanson, University of Illinois

"The Romance of the Willow Pattern"—Students in Speech 16 (a demonstration of the background method of play production)

"The One-Act Play and Its Makers"—Mrs. Marcus S. Goldman, Urbana

"Community Players and Community Speech"—Mrs. Morrow, Director, Peoria Community Players

"Problems of the University Theatre"—L. C. McNabb, James Millikin University

"Problems of the High School Theatre"—Melita H. Skillen, Nicholas Senn High School, Chicago

Plays by Students in Speech 16: *The Great Dark* and *When a Clown Laughs*

BASIC TRAINING IN SPEECH—Saturday
Chairman, Dean R. B. Dennis, Northwestern University

"Methods and Objectives in Speech Training"—F. S. Sorrenson, Illinois State Normal University
"The Training of College Speakers"—S. R. Toussaint, Monmouth College
"Basic Courses in Large High Schools"—Molly Reid, Morton High School, Cicero
"Basic Courses in Small High Schools"—Blanche E. Davis, Carrollton High School
"Speech Improvement in the Grades"—G. W. Ramsay, Oak Park-River Forest High School

ORAL INTERPRETATION—Saturday
Chairman, Guy E. Oliver, North Central College

"Standards in Interpretation"—Severina E. Nelson, University of Illinois
"Methods of Training in Contest Work"—Mary Blackburn, Granite City High School
"Standards of Judging in the State Contests"—Harold F. Schory, Western State Teachers College
Round Table Discussion of Speech Correction and Re-education, Led by Clarence T. Simon

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The first Speech Institute of the Wisconsin High School Forensic Association was held at Wisconsin Rapids December 9. The speakers—R. S. Mitchell of Lawrence College, and H. L. Ewbank, Ethel Rockwell, and Gladys Borchers, of the University of Wisconsin—discussed the various activities of the Association, such as debating, reading, oratory, extemporaneous speaking, declamation, and dramatics. A debate between four debaters from the University of Wisconsin, judged by Mr. Mitchell, was one of the features of the meeting.

Members of the National Association of Teachers of Speech will be interested in the Thirty-Second Fall Meeting of the New England Association of Teachers of English, which was wholly devoted to the subjects of play production and spoken English. The meetings were held at Yale University, December 9 and 10. The programs are given here in full, except for the dinner and luncheon programs.

FRIDAY AFTERNOON CONFERENCE

Welcome—Claude C. Russell, Superintendent of the New Haven Schools
"Amateur Drama"—Jack Crawford, Yale University
"Voice Cultivation Through the Oral Interpretation of Shakespeare"—Edith Wynne Matthison

TEACHER TRAINING AND ELEMENTARY SCHOOLS

"Reading and Its Relation to Spoken English"—C. C. Russell, Superintendent of Schools, New Haven
"The Appreciation of Literature and Its Relation to Spoken English"—Alice B. Warfield, State Normal School, New Britain
"Speech Correction in the Elementary School"—Elizabeth V. D. McDowell, Teachers College, Columbia University

JUNIOR AND SENIOR HIGH SCHOOLS

"A Justification of High School Dramatics"—Marion Sawyer, Manchester High School, New Hampshire

"The Speech Problem in the English Class"—Mrs. Letitia Raubicheck, Director of Speech Improvement, New York City

"Analysis of Poetry Through Oral Interpretation"—Charles Swain Thomas, Harvard University

HIGH SCHOOL AND COLLEGE

"New Methods in Debating"—Margaret Ball, Mount Holyoke College
Debate to illustrate question and answer method on the subject: Has America Made a Fetish of College Education? Amherst vs. Mount Holyoke.

"Popular Fallacies in Speech Training"—Mrs. Alice Mills, University of Southern California

"The Use of Voice Records in the Teaching of Speech"—Cary F. Jacobs, Smith College

"An Oral Approach to Appreciation of Literature"—Henrietta Prentiss, Hunter College

GENERAL MEETING

"The Virtues and Defects of the Historical Method in Settling Problems of Usage"—Frederick A. Pottle, Chairman of the Department of English, Yale University

"Standards of Speech, Dictionary-Maker's Point of View"—Thomas A. Knott, Editor of *Webster's Dictionary*, Springfield.

"Standard English in England and American Usage"—Guy S. Loman, Sterling Fellow of Linguistics, Yale University

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New officers of the Speech Arts Association of Southern California are as follows: President, Mrs. Bertha Wiley Wynne, Alhambra High School; First Vice-President, Meldrim Burrill, Huntington Park High School; Second Vice-President, Dean Ray K. Immel, Dean of the School of Speech, University of Southern California; Secretary, J. Richard Bietry, Los Angeles Junior College; Treasurer, Margaretta Stevenson, Thomas Jefferson High School, Los Angeles; Advisory Member, Merle McGinnis, Huntington Park High School; Editorial Director, J. P. Beasom, Jr., Glendale Junior College. In keeping with the times, the first act of the new board was to reduce the dues and membership fee for the year.

The Curry School of Expression has just moved into its own home, where it has much larger quarters than before, as well as room for future expansion. The building is at 251 Commonwealth Avenue, Boston.

FORENSICS

Invitations have just been issued for the third Invitational Practice Debate Tournament, to be held at Manchester College, Indiana, February 24 and 25, 1933. This tournament is unique in that it does not aim to produce a champion, but to offer the maximum of practice to the entire squad of each college participating. These debaters are divided into three groups: the A group includes the best de-

baters of each college, and their debates are judged by expert critic judges; the B group includes less experienced or able debaters, for whom additional practice is desired, and who are given the benefit of critiques and analyses of their work; Group C includes any teams who desire practice with new techniques or cases, or who prefer non-decision debates. Each college enters as many debaters, men or women or both, as it wishes. Expense is kept at a minimum, room and board being supplied through the Speech department at a total cost of $1.25 per person for the two-day tournament. Last year one hundred twenty debaters took advantage of the opportunity for practice thus offered.

The George Washington Bicentennial National Oratorical Contest was held in the Department of Commerce Auditorium at Washington, D. C., under the auspices of the United States George Washington Bicentennial Commission, late in June. The winning contestants of each state had competed in Regional Oratorical Contests to select the speakers for the Washington contest. The winning oration was then broadcast over a nation-wide hook-up of the National Broadcasting Company. Mr. James R. Moore, who won the contest, had previously won the national contest on the Constitution, when he was in the Somerset, Kentucky, High School. He is now a sudent at Washington and Lee University, and a member of the speech classes of Marvin G. Bauer.

An interesting radio debate was held on December 17, between students of Rollins College, Florida, and Oxford University. The proposition was, "Resolved, That Nationalism Is an Evil in the Modern World."

The first non-decision high school debate league to be reported here is that formed by the Wisconsin Valley Athletic Conference, which was organized last year. Participating schools are all members in good standing of the Wisconsin High School Forensic Association. Reports for the past year show that the attendance at these schools was about the same for decision debates as for non-decision debates, and that the debaters worked just as hard for the latter type of debates. A copy of the constitution of the League may be secured from Miss Almere Scott, University of Wisconsin Extension Division, Madison, Wisconsin.

More than twenty-five state high school associations are debating the taxation question this year.

DRAMATICS

The following plays were presented by students of the New York University School of Speech at Chatauqua, New York, during the summer session; *Upstage*, by Alice Gerstenberg; *Highness*, by Ruth Giorloff; *Juliet and Romeo*, by Harry Wagstaff Gribble; *Will-o'-the-Wisp*, by Doris Halman; and *The Enchanted April*, by Kane Campbell. Davis Edwards, of the University of Chicago, was in charge of the school, and Miss Mildred Throne, of Western Reserve University, was Director of Dramatics. Dramatic recitals of plays were presented by students of Professor Edwards, as follows: *Dear Brutus*, by Mrs. H. Lyle Campbell, of St. Louis; *The Devil Passes*, by Kay Linaker, New York City; and *The Royal Family*, by Mrs. Emmett Cockrill, of Columbus, Georgia.

The Koshares, Delight-Makers of New Mexico, under the direction of Lester Raines, are in the midst of the fifth season with several bills of original one-act plays. Their September production was *Oh Yeah*, by Lawrence Fries, and *Indi-*

an Racketeers, by Dorothy Branson. *The Crawford Murder*, a full-length mystery play by Paul Masters, Troy Israel, and Charles Bergmann, was performed early in October. Subsequent plays produced were: *The Star-R Mystery*, by Paul Masters; *Sox Appeal*, by Laura B. Mayer; and *Chok-lut Kake*, by Elizabeth Jane Gaut. *A Youth of the Frontier*, a Washington Bicentennial Play, was presented for the State P.T.A. convention. A modernized production of Bulwer Lytton's *Richelieu* was offered late in November. December plays scheduled are *Our Lady of Guadalupe*, translated from the Spanish by Mary Fulgenzi, a program of original Christmas plays, and the Spanish miracle play, *Los Pastores*, which will be given for a group of Mexican players.

Under the direction of High W. Gillis, San Jose Teachers College is this year producing O'Neill's *Anna Christie*, *Smilin' Through*, by Martin, Stevenson's *Treasure Island*, and *Peer Gynt*.

Recent productions at Alabama College were Milne's *Mr. Pim Passes By*, and *Bonds of Interest*, by Jacinto Benavente, translated by John Garrett Underhill. Walter H. Trumbauer was in charge of both productions.

Fall productions at the Leland Powers School of the Spoken Word have been as follows: *Ladies of the Jury*, *Androcles and the Lion*, *Death Takes a Holiday*, *Will You Marry Me?* *Behind a Watteau Picture*, and *A Game of Chess*. The plays were directed by Mrs. Emily Nietsche Bishop and Moroni Olsen.

The Studio Theatre Players, under the direction of Windsor P. Daggett, presented five one-act plays at the close of the summer's work: *A Farewell Supper*, by Arthur Schnitzler; *A Christmas Present*, also by Schnitzler; *The Impertinence of the Creature*, by Cosmo Gordon-Lennox; *Dregs*, by Frances P. Spencer; and the Drunk Scene from *Peter Weston*, by Frank Dazey and Leighton Osmun.

A program of original one-act plays was presented recently by the University Theatre of the University of Wisconsin. In each case the author directed the production, or at least assisted in the production. The plays were *The Man Behind the Door*, by Carl A. Buss, *They Mourn An Artist*, by Joseph H. Beck, and *Crenka's Sun*, by Grace Golden.

Remote Control, by North, Fuller, and Nelson, was presented under the direction of Minnie Blanche Rittgers, by the Union High School, Union City, New Jersey. Other dramatic activities of this school are *The Queen's Husband*, and a pantomime for Christmas, *The Doctor of Lonesome Folk*. Students in the speech classes took the leading parts in the school's Armistice Day pageant, *The Tree of Memory*. Past graduates of Union Hill who were active in dramatic activities have recently organized The Hill Dramatic Guild.

EASTERN PUBLIC SPEAKING CONFERENCE

The annual meeting of the Eastern Public Speaking Conference will be held this year during the week following Easter Sunday, Thursday, Friday, and Saturday, April 20, 21, and 22, in New York City.

Since so many members have suggested that this year's meetings be held in a hotel, and since hotel rates are this year very reasonable, and since we can obtain really better facilities for meetings and for luncheons in a hotel

than at a university, it has been decided that this year's session will be held in the Hotel Victoria, Seventh Avenue and 51st Street. Splendid double and single rooms with bath are available at from $2.00 to $2.50 a day, and arrangements will be made for group luncheons for from fifty to seventy-five cents. The meeting rooms are large and comfortable.

High School Programs. The first day of the Conference, Thursday, will be devoted entirely to high school and elementary school teachers' programs. Responsibility for these programs rests with high school teachers, Miss Mary T. McGrath, President of the New York City High School Teachers of Speech, Laurence B. Goodrich, of the East Orange High School, and J. Walter Reeve, of Peddie School. There will be a general session, Thursday morning, and two sectional meetings in the afternoon, one on the Speech Arts, the other the Speech Sciences.

General Program. The general program on Friday and Saturday will consist of sectional meetings as follows: Public Speaking and Debate, Chairman, C. Harold King, Colgate University; Theater and Dramatic Arts, Chairman, Roy Mitchell, School of Fine Arts, New York University; Voice and Speech, Chairman, Lee S. Hultzén, Dartmouth College; Oral Interpretation of Literature, Chairman, W. M. Parrish, University of Pittsburgh; Speech Correction, Chairman, Mrs. Letitia Raubicheck, Board of Education, New York City, and general sessions Friday and Saturday morning, to which have been invited as speakers Harvey Fletcher of the Bell Laboratories, Professor Charles Sears Baldwin, Miss Henrietta Prentiss, and others. At 8:15, Thursday evening, Roy Mitchell is providing a demonstration of theater methods and equipment, in which he will include sketches of the foremost scenic artists of America.

The time of sectional programs this year is being increased from an hour and a half to two and a half hours. There will be no additional papers, but increased time for discussion.

PERSONALS

The first degree of Master of Arts in Speech at the University of Chicago was conferred at the summer convocation, in August, upon Ward B. Jenks, who is head of the Speech Department at MacMurray College, Jacksonville, Illinois. His thesis, "Speech Training as a Means of Treating Maladjustments of Personality," was done under the direction of Davis Edwards, head of the Department of Speech in the Divinity School of the University.

Miss Mary E. Cramer, head of the Speech Department at Hunter College High School, New York City, spent the summer doing advanced work at the Central School of Speech Training in London.

Ernest Hilmer Henrikson, of Gustavus Adolphus College, Minnesota, was awarded the Ph. D. degree in speech at the University of Iowa last August.

Clarence Mitchell, formerly teacher of speech at the Ely, Nevada, High School, is now head of the English and Dramatic Departments of the Sparks, Nevada, High School.

Emily Perry Nietsche, director of plays at the Leland Powers School, was married in August to Mr. Paul Bishop, of Boston.

Davis Edwards has presented a series of lecture recitals on modern drama at the Goodman Theatre during the fall, under the auspices of the University of Chicago. The plays chosen were: *The Animal Kingdom*, by Philip Barry; *Strife*, Galsworthy; *The Barretts of Wimpole Street*, by Rudolf Besier; *The Tragedy of Nan*, by Masefield; and *Lazarus Laughed*, by Eugene O'Neill.

Harold Tasker, Princeton '32, has taken charge of work in speech at the Cincinnati Conservatory of Music. Mr. Tasker was President of the Triangle Club during his senior year in Princeton.

Everett Hunt is this year Acting Dean of Men at Swarthmore College.

NATIONAL CONVENTION

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Seventeenth Annual Convention, Hotel Biltmore, Los Angeles, California

December 27, 28, and 29, 1932.

MEETING OF THE EXECUTIVE COUNCIL

Monday, December 26, 1932, 2:15 p.m.

Meeting called to order by President Prentiss.

Letters of regret from members of the Executive Council unable to attend the convention read.

Bassett and Paget appointed to assist Williamson, Chairman, Committee on Resolutions.

President Prentiss made her report.

President Prentiss appointed Ewbank Chairman of Auditing Committee to be assisted by Dennis and Immel.

Dennis, Chairman, Committee on Constitutional Revision, made report as follows:

Article I, Section 1 of the By-Laws. Following the sentence, "The five members receiving the highest number of votes shall constitute the committee, the one with the largest plurality being chairman," add this sentence: "This committee shall be elected one year in advance and shall print its report in a number of the QUARTERLY JOURNAL preceding the following annual convention."

Article I, Section 2 of the By-Laws. Add to this section this sentence: "He shall be elected one year in advance of his term of office and shall sit *ex officio* as a member of the Council for the year following his election."

Amendments approved by Executive Council and referred to the general session.

In re resolution "that the incoming president appoint a committee to carry on studies and report to the ASSOCIATION on the methods by which programs of speech education have been introduced into the curricula of public school systems and state courses of study," adopted by the 1931 Detroit Convention, President Prentiss announced that she would appoint personnel of committee created thereby.

Densmore, Executive Secretary, made annual financial report.*

Borchers, Chairman, Committee on Speech Education in Secondary Schools, made report.* Borchers to continue as Chairman of the Committee and to appoint personnel as desired.

*All reports marked with an asterisk are printed, in whole or in part, at the end of the minutes.

Williamson made report on activities of Eastern Public Speaking Conference.

Poole, Chairman, Committee on Speech Education in Elementary Schools, made report (to be printed in a later issue of the QUARTERLY JOURNAL). Poole to continue as chairman of the committee and to appoint personnel as desired.

Immel made report of activities of the Western Association of Teachers of Speech.

The Executive Council expressed its appreciation to the Western Association of Teachers of Speech, to the Speech Arts Association of Southern California, and to the American Society for the Study of Disorders of Speech for their cooperation with the NATIONAL ASSOCIATION.

Motion made and carried that the Federation of Central States Speech Association be recognized by and admitted to affiliation with the NATIONAL ASSOCIATION.

Meeting adjourned.

MEETING OF THE EXECUTIVE COUNCIL

Monday, December 26, 1932, 8:30 p.m.

Meeting called to order by President Prentiss.

Report* of Heffner, Chairman, Committee on Speech Bibliographies, read by Dennis.

Motion made and carried that Graduate departments offering work in speech appoint a member of the faculty to review abstract of graduate studies as specified by Heffner.

Bietry, Chairman on Speech Education in Junior Colleges, made report.

Paget reported activities of the Southern Association of Teachers of Speech.

The report* of Wichelns, Editor of Research Monographs, was read by Rowell.

Wichelns' first motion failed to carry.

Wichelns' second motion laid on table pending investigation.

Simon elected as Editor of Research Monographs.

Meeting adjourned.

GENERAL SESSION OF THE ASSOCIATION

Tuesday, December 27, 1932, 9:15 a.m.

Meeting called to order by President Prentiss.

President Prentiss expressed appreciation to the Western Association of Teachers of Speech, the Speech Arts Association of Southern California, and the American Society for the Study of Disorders of Speech for their cooperation with the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

Address of welcome given by Immel.

Address given by Simon.

Dennis, Chairman, Committee on Constitutional Revision, made report of recommended amendments as heretofore recorded in these minutes, and moved their adoption. Amendments adopted.

Committee on Nominations elected as follows: Bassett, Dolman, Prentiss, Immel, Simon, Chairman.

Message* from Hudson, Editor-elect of the QUARTERLY JOURNAL OF SPEECH, read by Rowell.

Meeting adjourned.

GENERAL SESSION OF THE ASSOCIATION
Tuesday, December 27, 1932, 2:00 p.m.

Meeting called to order.

Densmore, Executive Secretary, made the financial report.*

Meeting adjourned.

The report of Sanderson, Chairman, Committee on Speech Education in Teachers Colleges and Normal Schools, read by Henderson.

Poole, Chairman, Committee on Speech Education in Elementary Schools, read report as heretofore reported in these minutes.

Borchers, Chairman, Committee on Speech Education in Secondary Schools, read report as heretofore recorded in these minutes.

Meeting adjourned.

MEETING OF THE EXECUTIVE COUNCIL
Wednesday, December 28, 1932, 8:00 a.m.

Immel, Chairman, Committee on Voice and Diction Awards, made report.

Telegram from Rarig, Chairman, Committee on the Ranking of Speech in Schools and Colleges, read.

Letter from Monroe, Chairman, Executive Council, Central States Federation, read.

Motion made and carried that the annual conventions of the National Association of Teachers of Speech be held as follows: New York, 1933; New Orleans, 1934; Chicago, 1935.

Baird, of the Committee on Intercollegiate Debating, sent a preliminary report to the Executive Council.

Motion made and carried that one Eastern member and one Western member be added to Committee on Intercollegiate debating.

Meeting adjourned.

MEETING OF THE EXECUTIVE COUNCIL
Wednesday, December 28, 1932, 10:30 p.m.

Meeting called to order.

Miss Vida R. Sutton, National Broadcasting Company, addressed the council on "Speech Education Through the Radio."

Motion made and carried that a committee be appointed to investigate the possibilities of coöperation between the National Broadcasting Company and the Columbia Broadcasting Company in re speech education.

O'Neill, Chairman, Committee on Relations with the National Council of Teachers of English, sent informal report to Executive Council.

The report of Baird, Chairman, Committee on International Debating, was read.

White, Chairman, Committee on Intercollegiate Debating, sent report* to the Executive Council.

Meeting adjourned.

MEETING OF THE EXECUTIVE COUNCIL
Thursday, December 29, 1932, 11:00 a.m.

Meeting called to order.

Report of Brigance, Chairman, Committee on Oratorical Contests, read. Committee discharged.

Committee on Speech Education in Technical Schools discontinued.

Report of Sanderson, Chairman on Speech Education in Teachers Colleges and Normal Schools, read.

Meeting adjourned.

GENERAL SESSION OF THE ASSOCIATION
Thursday, December 29, 1932, 11:30 a.m.

Meeting called to order by President Prentiss.

Report of Nominating Committee made as follows:

President	H. L. Ewbank	University of Wisconsin
First Vice-President	Gladys Borchers	University of Wisconsin
Second Vice-President	Mrs. Irene Poole	Akron, Ohio
Members of the Council for three years	C. R. Layton	Muskingum College
	Jane Dorsey Zimmerman	Teachers College, Columbia
	A. M. Drummond	Cornell University
	Marian Stebbins	Mills College.

Signed: Bassett, Dolman, Prentiss, Immel, Simon, Chairman

Bassett nominated from the floor for President. Ewbank withdrew his name. Nominees declared elected.

Dennis reported that Auditing Committee had approved audit of the Associations's accounts.

Report* of the Committee on Resolutions was made.

Meeting adjourned.

MEETING OF THE EXECUTIVE COUNCIL
Thursday, December 29, 1932, 2:00 p.m.

Meeting called to order by President Prentiss.

Motion made and carried that the Convention fee be increased to $2.00.

The following recommended changes in organization were presented for consideration.

I. Changes in organization:
   1. Looser federation with chairmen of the various subject divisions. National president an administrative and planning officer.
   2. Greater cognizance of the elementary, secondary, and junior college teachers.
   3. Close geographical tie-up with regional and state groups. A system of combination memberships so that one joins state, regional, and national.

II. Three publications—with membership in the Association entitling the member to receive one of them, and the others obtainable with an additional fee.
   1. The present Quarterly.
   2. An elementary and secondary school publication, regularly issued.
   3. A research publication regularly issued.

III. Change name of Association to NATIONAL SPEECH ASSOCIATION.

IV. Consider relations and integrations with other academic disciplines, preparing for integrated curricula in the schools.

Motion made and carried that the Executive Secretary be endorsed in any plan he may evolve leading toward the publication plan outlined above in the recommended changes.

Council recommended the appointment of a committee consisting of President-elect Bassett, Simon, Blanton, Rarig, Zimmerman, and Dolman to consider the recommendations mentioned above.

Authorization given chairmen, Committee on Speech Education in Secondary Schools, and Committee on Speech Education in Elementary Schools to use name of Executive Council when necessary.

Meeting adjourned.

ATTENDANCE AT CONVENTION BY STATES

Alabama, 1; Arizona, 11; California, 301; Colorado, 1; Florida, 3; Idaho, 1; Illinois, 3; Iowa, 2; Massachusetts, 1; Michigan, 2; Minnesota, 4; Missouri, 1; Montana, 1; Nevada, 2; New Hampshire, 1; New York, 7; North Carolina, 1; Ohio, 1; Oklahoma, 2; Oregon, 7; Pennsylvania, 1; Texas, 2; Utah, 12; Vermont, 2; Washington, 4; Wisconsin, 4; Total 378.

FINANCIAL REPORT*

for the year ended December 13, 1932

Assets

Current Assets:	
Cash on hand	$1,127.73
Accounts receivable (less doubtful accounts)	572.00
Inventories of stock, at cost	2,102.00
Inventories of supplies	125.00
Total Current Assets	$3,926.73
Fixed Assets, less depreciation	247.50
Total Assets	$4,174.23

Liabilities and Net Worth

Liabilities: None	
Net Worth	
Surplus:	
Balance December 23, 1931	$3,370.54
Profit for Current Year	803.69
Total	$4,174.23

*The report as here printed represents only a summary. Copies of the complete report may be obtained from the Executive Secretary.

INCOME SHEET

Income from Publications			
Memberships (regular)			$3,392.61
Bulletins			325.02
Monographs			56.00
Journals			133.65
Advertising			902.33
Miscellaneous			26.97
Total			$4,836.58
Cost of Sales			
Inventory, December 23, 1931		$2,041.10	
Purchases (1932)			
Journals	$2,834.70		
Bulletins	204.00		
		3,038.70	
Total Cost of Sales		$5,079.80	
Less: Inventory, December 13, 1932		2,102.00	
			2,977.80
Gross Profit on publications			$1,858.78
Expenses			
Sales promotion		$ 262.33	
Office Supplies		34.44	
Postage		285.39	
Secretarial		776.31	
Miscellaneous		235.11	
Depreciation on office equipment		27.51	
Total Expenses			$1,845.09
Net profit on publications			$ 13.69
Other Income			
Memberships (sustaining)		$ 321.00	
Convention registrations (1931)		469.00	
Non-profit receipts			
Convention dinners (1931) and Advances		495.30	
Total of Other Income		$1,285.30	
Less non-profit disbursements		495.30	
			$ 790.00
Total net profit			$ 803.69

(Signed) G. E. DENSMORE, Executive Secretary

COMMITTEE FOR THE ADVANCEMENT OF SPEECH EDUCATION IN SECONDARY SCHOOLS

AIMS OF THE COMMITTEE:

I. To discover where and by whom speech is taught in Secondary Schools in United States.

II. To improve Speech Education in Secondary Schools.

III. To get recognition for Speech Education in Secondary Schools.

PROGRESS OF COMMITTEE:

I. To discover where and by whom speech is taught in Secondary Schools in the United States:
   a. List of all Secondary School teachers in the United States is being compiled by Dean Ralph Dennis, Northwestern University.
   b. Survey of Speech Training in the Southern States, Rose Johnson, Birmingham, Alabama.
   c. Organization of a group of associate members—one in each state, Clara Krefting Baker, Kansas. At present there are associate members in 33 states. Texas and South Dakota have already submitted a complete list of all Secondary Speech teachers.

II. To improve Speech Education in Secondary Schools:
   a. A model course of study to be presented for discussion at the meeting of Secondary Teachers at the National Convention. Merle McGinnis, Huntington Park, California.
   b. Improvement in High School Methods of Speech Teaching: Miss Sara Barber, New York City, Chairman; Miss Stella A. Price, Pittsburgh; Miss Rose Johnson, Birmingham. Actual experiments are being carried on. The procedure and results to be evaluated by the Committee. The results of an experiment in teaching methods for the fundamental speech course to be made available in March, one in forensic contests in July.
   c. More than two hundred requests for help in Secondary School problems have been considered by various members of the committee. These include requests for courses of study, acceptable classroom methods, materials for forensic contests, etc. All requests have either been delegated to appropriate members of the committee or answered by the chairman.
   d. Articles on Secondary School teaching have been evaluated and published under the direction of Mr. Gus Campbell, De Kalb, Illinois.
   e. Participation in school meetings by authorities in Secondary Speech Education has been encouraged.
   f. The chairman of the committee is at present acting with members of the N.E.A. Committee for the revision of the High School Curriculum.

III. To get recognition for Secondary Speech Education:
   a. College entrance recognition, Mr. J. Richard Bietry, Report of progress, Secondary School section Meeting of National Convention.
   b. Speech on College Board examinations, J. Walter Reeves.
   c. Speech a requirement in all High Schools acting with Chairman of N.E.A. Committee for High School Curriculum Revision.

IV. The Committee asks support from the National Association in:
a. Continuation of the foregoing projects.
b. Financial aid—at least enough for postage and stenographic help.
c. The publication of a semi-annual service bulletin.
d. Placing emphasis in Secondary Speech Education on excellent speech teaching.

Respectfully submitted,
Ralph Dennis, General Adviser to the Committee; Sara M. Barber, J. Richard Bietry, Gus Campbell, Wilhemina G. Hedde, Rose Johnson, Clara Krefting, Merle McGinnis, Stella A. Price, J. Walter Reeves, Frieda Rogatsky, Preston H. Scott, Gladys L. Borchers, Chairman

COMMITTEE ON BIBLIOGRAPHY

To the President and Members of the Executive Council:

As Chairman of the Committee on Bibliography I hereby submit to the Executive Council of the National Association of Teachers of Speech the following report on the progress of the work in that field.

After preliminary correspondence and conversations with various teachers in the field of speech, I came to the conclusion that no real progress could be made in a coöperative undertaking in the work in bibliography until a definite program and an exact statement of objectives had been clearly outlined. Unfortunately many students and teachers who were asked to aid in this venture looked upon a bibliographical project as the mere compilation of a select list of texts that would be of service to teachers in various fields. Beyond this, valuable as it is, few saw any necessity of venturing. Realizing this variance in aims and the general failure to appreciate the wider purpose of setting up a Committee on Bibliography, I decided that, difficult as it might be, I would with the assistance of teachers and a few graduate students, first of all, have to complete a preliminary survey of this field before a functioning committee could be organized.

During the past summer I offered at Northwestern University a course in Bibliography and Methods in the field of Speech. In offering this course I had the assistance of our graduate staff, thereby enabling us to cover the various phases of Speech. Needless to say, we had the full coöperation and support of Dean Dennis. During the past fall, I have offered in my Seminar in Drama a similar course of study, with emphasis upon the drama and the theatre. Through this work and through the assistance of my graduate students we have been able to secure an idea of just what is and what is not available in bibliography as tools for the research student in our field of Speech. Through these efforts the necessity for the following undertakings have become clear:

A Manual of Bibliography

One of the first revelations was the urgent need for a Manual or Handbook of Bibliography in the field of Speech. This manual should do for this field what Dr. Tom Peete Cross's *An Introduction to the Bibliography and Methods of English Literary History* has done for the graduate study of

English literature. In its completed form the Manual would not only exhibit the bibliographical studies that are available in the various phases of Speech, but would also reveal the necessity for further tools in special fields. For instance, we have already discovered that in Oratory there is a woeful paucity of available bibliographical information. If research in that phase of Speech is to go forward, bibliographical tools must be supplied. On the other hand, because it has been connected for years with literary research, the drama and the theatre are fairly well supplied with these tools.

But in laying out the Manual, we are not planning a mere bibliography of bibliographies. For instance, we hope to include a list of books and articles on methods of research, as well as guides to general reference libraries and to general bibliography. Further, under various entries there will be notes citing other references and in some cases perhaps commenting on and pointing out the not too obvious uses that may be made of the work. In this way it is hoped to make the Manual a useful guidebook that may be used in seminars in the various phases of Speech as well as a guide for courses in bibliography and methods.

The Manual is at present about two-thirds complete. When it is finished it will be mimeographed, distributed, and tried out. Obviously such a work will have to be revised from time to time as new works appear and the usefulness of earlier works becomes known. But I believe that it need not be further argued concerning the necessity of some such preliminary survey as the first step towards effective work in bibliography in our fields.

Specialized Bibliographies

With the Manual in hand, we can then proceed to the setting up of a permanent Committee on Bibliography whose first duty, it seems to me, should be the encouragement of the preparation of specialized bibliographies, especially in those fields that are inadequately supplied with these tools. I have already mentioned the paucity of tools in Oratory, and I might emphasize American Oratory in particular. Even in the bibliography of theatrical history, which is perhaps most completely worked out, much yet remains to be done. There is, for instance, no adequate bibliography on acting nor on English or American actors.

But in addition to these subject bibliographies, the need of which is easily realized, we must encourage the publication of bibliographies of eminent men. There is a great need for accurate bibliographical information on the speeches, written and spoken, of Burke and of Sheridan, to mention only two English orators. As students of Eighteenth Century British oratory are well aware, the relation of the speech as delivered to the speech as published offers a nice bibliographical problem. Every one of us working in the field of the theatre would be most appreciative of an adequate bibliographical study of David Garrick. Almost every great English and American orator and many figures in the drama and the theatre remain to be investigated bibliographically.

Now we all realize that the preparation of such complete bibliographical studies as Hammond's study of Chaucer or Griffith's study of Pope requires years of effort as well as mature scholarship. Nor do we expect such great studies as these to be turned out at once. We can, however, by judicious work and encouragement supply some of the obvious gaps in our field as it appears at present. Further, if we expect graduate work in our field to continue to advance on scholarly levels, we must close up some of these gaps. This

we can gradually accomplish by encouraging scholars in the various phases of Speech to prepare specialized bibliographies, and by encouraging graduate students to undertake bibliographical studies for thesis and dissertation subjects. But after these are done, if they are to become available, they must be published. Some of the studies will naturally find their way into book form, but others will be too limited in extent and appeal to make this form of publication feasible. These latter, I believe, should be published as special bulletins or as articles in *Research Monographs.*

An Annual Bibliography

Further, I should like to urge as another undertaking for the Committee on Bibliography the publication of an annual bibliography of all articles, monographs, and books in all phases of speech. Such an annual bibliography may, like the annual bibliography published by the Modern Language Association in the *Publications of the Modern Language Association*, include merely those articles and books published by the American scholars in our fields. Or it may, like the *Annual Bibliography of the English Language and Literature*, published by the Modern Humanities Research Association, attempt to list all publications, American or foreign, related to the field of Speech. Such an undertaking if it is to be successful must be coöperative. No one scholar can with his other duties survey the whole field. I have for the past two years compiled such a bibliography for the field of the drama and the theatre only, and I can vouch for the tremendous amount of work and time involved. Realizing this, I have not been too disheartened by replies to my appeal for help.

If we are to realize this project, we must have the coöperation of at least four trained bibliographers to cover the fields of Drama and the Theatre; Oratory, Rhetoric, and Interpretation; Debating; and Speech Science. Each of these in turn will need assistance. I suggest therefore, that each man in charge of a division be allowed to form a sub-committee for this undertaking. In the end, however, the whole report should be edited by a single individual in order that the recording, format, and other such details may be uniform.

Bibliography of Theses and Dissertations

Another undertaking of the Committee on Bibliography should be the compilation of an accurate list of the titles of theses and dissertations submitted in fulfillment of graduate requirements in all the departments offering graduate work. Some years ago such a list of titles in the field of Romance Language and literature was compiled and published by Columbia University. More recently Dr. Gregory Pain compiled and published such a list in the field of American literature. Needless to say, both of these have been invaluable in their respective fields. Some universities publish abstracts and annual lists of theses and dissertations and in that way some of the research in our field is made known. But many institutions have no such undertakings.

Abstracts of Theses and Dissertations

With the compilation of this list of thesis and dissertation subjects I would urge the beginning of an annual volume of abstracts of all theses and dissertations in the field of Speech. As I have said, a few universities, notably Harvard and Chicago, publish annually abstracts of all theses and dissertations, but many pieces of research are buried unless they eventually see the light in book form or as articles. Perhaps from the standpoint of their validity it is

just as well that some are buried. But if we take that attitude, I believe the progress of our research will suffer.

Many institutions require an abstract to be submitted with the thesis or dissertation. I suggest that the Council recommend to the Departments of Speech of the various institutions the requirement of an abstract of from five hundred to fifteen hundred words, setting forth the method of research pursued and the results arrived at, for every thesis or dissertation submitted in the field of Speech. Perhaps we should permit a greater length, especially for dissertations involving complicated processes. These then should be gathered together for publication in January of this projected volume of Abstracts covering the field of graduate work for the year preceding publication. I would recommend that the name of the professor in supervision of the work in question as well as the institution at which the work is accomplished be included with the published abstract.

Despite some adverse comment in discussing this undertaking, I especially recommend it to the attention of the Council. I believe this project will do as much as any other single item towards the promotion of graduate work in our field. Further, I believe that the results will be valuable to all of us as students of Speech in making available scholarly work in our field that is not now accessible.

Reviews

Finally, I believe it should be the duty of a Committee on Bibliography to stimulate and assist in securing scholarly reviews of all important monographs and books appearing in the field. In this way we can be of immediate assistance to the editor of the QUARTERLY JOURNAL and of *Research Monographs* as well as stimulate a high type of interest in publication in our field. I believe we should encourage our advanced graduate students as well as our colleagues in this type of endeavor. We are all aware that much worthless publication appears constantly in our field as well as in other fields. The best way to discourage that type of publication is by means of a strenuous criticism based on sound knowledge. I believe our editors would welcome this assistance.

Resumé

Obviously such a program as this cannot be carried through over-night. Some of these projects will require years for their completion even with the greatest coöperation and ability. Others, such as the compilation of specialized bibliographies, will go on, we hope, as long as scholarly interest in our field continues. Other items in this program, such as the preparatiin of the first edition of the Manual, are already under way and nearing completion. That task, I should like to repeat, is, I believe, a basic preliminary to the whole program and also to the establishment of a satisfactory committee. In any event, I am convinced that some such extensive plan as this must be carried through if the undertaking is to have permanent value.

I would further reiterate that the accomplishment of this project requires wide coöperation. May I respectfully request, then, that if the Council approves this plan they invite every Chairman or Head of a Department of Speech offering graduate work in Speech to appoint a member of his staff (preferably a graduate instructor) to coöperate in the completion of these plans. Such a group would form a large committee on bibliography from which the Chairman may, with the advice of the editors of *Research Monographs* and the QUARTERLY JOURNAL, select an executive or editorial committee. I think I

need not urge the necessity for such a large committee for this project, nor the necessity for the smaller editorial committee to shape the work for publication.

Respectfully submitted,
HUBERT C. HEFFNER, *Chairman*

EDITOR OF RESEARCH MONOGRAPHS

To the President and Members of the Executive Council:

I have the honor to submit my report as Editor of Research Monographs for the past three years.

The publication of research by the Association in the years 1930-1932 has been through the agency of the QUARTERLY JOURNAL and under the aegis of the Editor of the JOURNAL. There has been no separate publication under my editorship. In the first two years, no money was available, nor could I report to the Council any manuscript clearly calling for publication. At Detroit a year ago there was allotted to me from the Sustaining Fund the sum of $300. This has not been used. Manuscripts available for publication reached me during the summer of 1932, but all were articles rather than monographs. After entertaining seriously the idea of publishing a volume of short studies, I abandoned it on the ground that a clear line of demarcation between such a volume and the JOURNAL could not be drawn. Had the available studies grouped themselves in a single field, or had they emanated from a single Graduate Department, publication might have been had.

Later in the summer there reached me one good doctoral dissertation ready for editing rather than for publication. This I returned, as I foresaw that the work of agreeing on content, on form, and on finance could not be completed in my term.

This autumn I learned that Professor Mabie of Iowa is seriously contemplating a volume of Iowa studies. Under date of November 20, I wrote Mr. Mabie, expressing willingness to delegate my editorship to a member of the department at Iowa, but proposing to refer the question to the committee which controls, under the Council, the Sustaining Fund, on the ground that the policy could hardly be started, not to say executed, in the remainder of my term. Under date of December 14, Mr. Mabie indicated an inclination to develop a volume in the manner proposed. At the end of this report, I shall enter a motion to approve delegating the editorship of research. This with a view to obtaining the Council's opinion and clearing the ground for a decision by my successor.

A few words should be said on the question of finance. The support of research publication is understood to come from the Sustaining Fund, which under a resolution passed by the Council is allocated to publications other than the JOURNAL, and control of which is delegated to a committee composed of the Executive Secretary, the Editor of the JOURNAL, the President, and the Editor of Monographs. The question arises, whether funds not used in any year are returnable to the general fund, or are to be kept for eventual use in separate publications.

Under date of August 4, the Executive Secretary wrote me that he had returned the sum of $488.50, shown in his Detroit report as coming from Sustaining Members (at a net of $7.50 per member) to the general surplus of the year, using it as part of the general funds, to pay bills of all kinds.

It is this decision that I suggest the Council should scan. (I am assuming, of course, that the Executive Secretary has not changed his mode of accounting since our correspondence on the matter.) It seems wiser to maintain the policy of using the Sustaining Fund for special rather than general purposes, even though such special purposes are achieved not every year, but only once in two or three years. To merely temporary use of moneys available for the payment of general bills, no one can take exception. To the allocation of some part of the fund to the *Bulletin* fund, again, no one can object. To permanent diversion of the fund from special to general support of the ASSOCIATION, there are, I think, legitimate objections. The chief objection is that existing business of the ASSOCIATION always will call for expansion, and be in readiness to use any sum available; new ventures are organized more slowly, and require an initial capital which cannot be accumulated at a moment's notice.

The items of business concerning research are then the following:

1. I move that the Council approve the idea of the Research Editor's delegating his editorship of a volume whenever such a course shall seem best to him.

2. I move that the Executive Secretary be directed to credit to the Sustaining Fund and to the Research Monograph Fund which he maintains on his books, the sum of $488.50, minus the sum of $132 for Bulletins and minus uncollected accounts receivable. (These last were stated in Mr. Densmore's Detroit report as $127.50.) The ratio between the two funds to be the same as that now employed in distributing on the books the proceeds of Sustaining Memberships for 1932.

3. I remind the Council of the need to elect a new Editor of Research Monographs.

In concluding, let me thank for their coöperation the Council, the officers, and especially the Secretary, with whom I may differ on points of policy, but whose frankness, care, and helpful interest I gratefully acknowledge.

H. A. WICHELNS

COMMUNICATION FROM THE EDITOR-ELECT*

The next issue of the QUARTERLY JOURNAL OF SPEECH will bear the designation, Volume XIX. A periodical which has enjoyed eighteen years of life must needs have arrived at a fairly well-defined character. That character arises, on the one hand, from the needs of our constituency, and on the other from the ability, scholarship and other resources of that same constituency.

As to our needs, no doubt the earliest need felt was for a publication that would bind us together more closely, conveying news of our individual and organized progress, giving each one a chance to share in the thoughts of others, and providing a forum for discussion of subjects close to our hearts. This suggests the next need, that for a permanent record of studies or observations made by teachers in our field, a repository of knowledge to which students can turn. Finally, we need a periodical which, besides informing and "expressing" us, will also represent us, will go as our ambassador to other "goodly states and kingdoms" of the educational world.

*This communication is printed only in part.

From its first issue, the QUARTERLY JOURNAL has served those very needs. Its character has been that of what is known as "a learned journal," and yet a learned journal with a difference, in that our periodical is more closely linked with our National Association, is more immediately responsive to its constituency, and is in various ways more personal, than is the usual publication of this class. Perhaps the nature of our subject-matter, personal and human and social in its essence, partially explains this result. We seem to have attempted something unique, something difficult and perhaps impossible—to publish a scholarly journal which will not be wholly dry, objective, and impersonal. We have hoped to send out an ambassador who can be dignified without being dull.

The incoming editor does not expect to alter this character or to abandon this attempt. Within this conception of the QUARTERLY JOURNAL there is room for the soundest scholarship we can achieve. We can be hospitable to every studious effort and yet hostile to the superficial and the second-rate. We cannot embody our ideals with complete adequacy; but, as our past has proved, we can come near enough to them to show what we are about.

Yet one difficulty remains with us, one demanding special mention. Our Association unites in its membership teachers in the elementary schools, grade schools, high schools, normal schools, colleges, and universities. In addition to our horizontal spread—covering as we do such diverse subjects as theatrical lighting and phonetics and Ciceronianism—we have this vertical distribution to reckon with. We must be pedagogical as well as scientific in our interests; we must keep in mind the class-room as well as the stage or rostrum. These facts, too, have contributed to the unique character already described.

A solution of this difficulty might be to assert that all of us are students as well as teachers; and that the QUARTERLY JOURNAL addresses us in our capacity as students. The elementary school teacher is by no means elementary in her character as student: she wants to know the results of current studies no less than does her fellow-student, the college teacher. There is much truth in this view, and yet it does not give the whole answer to our question. Perhaps we should direct our attention to the complementary assertion that we are all teachers; and that good pedagogical articles are good for the university teacher as well as for the teacher in a junior high school. Even so, it is possible that the feeling remains that some material should be expressly designed for teachers in the grades or for those in high schools and normal schools. This feeling the editor shares, and all he can say is that an effort will be made, as it has been made in the past, to provide such material.

Yet this effort cannot be the editor's alone. Workers in the schools, who wish their interests to be more largely represented in the QUARTERLY JOURNAL, must be willing to spend time and energy to this end. Without having consulted all former editors upon the matter, the present writer feels confident in asserting that timely and valuable articles of a pedagogical nature, designed for teachers in the schools, have never been rejected. The fact is that few of them come to the editor's desk. Many pedagogical articles suffer from the defect that the author merely restates what already has been printed in the QUARTERLY JOURNAL, in one of the *Speech Bulletins*, or in numerous text-

books. Let the prospective contributor in this field, as in all fields, take the trouble to see what others have said, and let him begin where others have left off or with what others have omitted or not attempted. Then the contributor will be contributing. And if files of the QUARTERLY JOURNAL are not available to such a writer, let him at least know three or four standard textbooks, and he will be less likely to announce as a discovery what should be universally known. Fresh applications of a principle, or new experiments in a familiar field are not thus debarred,—but the fact that the principle is old or the field familiar should be recognized.

HOYT H. HUDSON

COMMITTEE ON INTERCOLLEGIATE DEBATING*

Last year the Association authorized a Committee on Intercollegiate Debating. Professor C. C. Cunningham, the original chairman, felt obliged to withdraw; Professor H. A. White was transferred to take the place as chairman; and Professor A. Craig Baird was added to the committee. As now constituted, the personnel and the subjects as assigned are as follows: E. H. Paget, Rules and Practices; J. F. O'Brien, New Forms in Debating; R. K. Immel, Research Studies; A. C. Baird, Debate Tours and Guarantees; and Professor White, Professional and Forensic Societies. Preliminary investigations have been carried on during the year. At least four questionnaires have been given wide circulation. Different members of the committee will publish reports as further data arrive.

NATIONAL FORENSIC SOCIETIES

Delta Sigma Rho, founded in 1906, now has 63 chapters in larger universities and colleges. All institutions chartered must be of standard certification, members of one of the national associations, and of high educational requirements. The society has been fairly conservative, stresses scholarship in general studies, insists that every member admitted must have been more than an average performer in debate or oratory, and will admit only those who have had intercollegiate experience. No honorary members are qualified. Thus Delta Sigma Rho is primarily a society that recognizes honor already earned by the student himself. Membership now totals nearly 7,500. Administration is vested in an Executive Council of nine members and a legislative body, the General Council, which meets every five years. Though rules qualifying members are rigid, each chapter is allowed much autonomy in the management of its forensic programs, the chief authority being vested in the faculty person in charge of debate and oratory. Delta Sigma Rho no longer selects an official debate question, does not hold any national forensic tournaments, and places few restrictions on the type and kind of contest sponsored by local chapters.

Pi Kappa Delta, with 140 or more chapters, aims to be more of a service society than a strictly honor organization. While it stresses individual and chapter achievements, it also actively aids, fosters, and manages national contests,—a biennial tournament at which most chapters are represented, and a regional tournament in alternate years in various provinces or divisions. Administration is largely alumni and faculty in nature, but students have some

*Only a part of this report is here printed.

representation directly in the fixing of policies when their Convention is not in session. Pi Kappa Delta has achieved a notable degree of unity and success through these biennial conventions and tournaments. This society, one ventures to declare, has gained much by careful efforts to raise chapter standards. Charters have been granted mainly to institutions of collegiate rank, including some of the better normal colleges. Membership in October, 1932, has reached a total of over 11,500. Another notable achievement is the stimulation of the single chapters in their financial programs.

Tau Kappa Alpha, with nearly 75 chapters, in the largest colleges and in a few universities, aims to stress some of the unusual types of speaking, with a tendency to give more attention to oratory. The society does not hold a national tournament, nor does it choose an official subject each year, but one feature has been the dissemination of valuable information about debate subjects and methods in various colleges, whether they have a chapter of TKA or not. Some of the numbers of the official organ, *The Speaker*, have presented complete congressional and other debates to show modern methods and tendencies, a service that has frequently drawn forth warm commendations. Movements are now on foot to raise the qualifications for membership, seeking to require more than a single forensic contest to make a member eligible. Expansion recently has been conservative, one requirement now being stressed provides for withdrawal of charters in institutions which have abandoned definite instruction in speaking. For membership Tau Kappa Alpha also stresses participation in intramural debate or oratory.

After carefully examining the standards and ideals of these three largest forensic societies, one may reasonably conclude that each is filling its own place in promoting better speech.

H. A. WHITE, *Chairman*

COMMITTEE ON RESOLUTIONS

Resolved: That the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH extends its thanks and appreciation to the following persons and organizations:

To Henrietta Prentiss for her capable administration of the affairs of the Association during her term of office and for her excellent convention program;

To G. E. Densmore for his continued devotion and generous service to the Association as Executive Secretary;

To the outgoing editor, Andrew T. Weaver, and his staff, for the broad vision of his editorial policies and for the high character of the QUARTERLY JOURNAL during his three years of editorship;

To the Western Association of Teachers of Speech and to the Speech Arts Association of Southern California for generously foregoing their own annual conventions in order to meet with the NATIONAL ASSOCIATION to aid in assuring the success of this convention;

To Ray K. Immel and his Committee on Local Arrangements, in recognition of the completeness of their planning for the convenience and comfort of the members in attendance at this convention;

To Mrs. Alice O. Hunnewell and her Committee on Hospitality for the splendid character of service that Committee has rendered to the convention;

To the students of colleges in and about Los Angeles who have, throughout the entire convention, so generously given of their services in assisting the Executive Secretary;

To our guest speakers, President von Kleinsmid of the University of Southern California, A. P. Hill of the Electrical Research Products Incorporated, A. B. Shore of Max Factor's Make-Up Studios, Leo B. Tyson of the Columbia Broadcasting Company, Vida Ravenscroft Sutton of the National Broadcasting Company, Edwin D. Starbuck of the University of Southern California, and Hamlin Garland, for having so generously given of their interest and time in helping to make these meetings of profit to our members;

To the managers of the Pasadena Playhouse for their courtesy and hospitality in extending the services of their theatre as a feature of our program;

To the management of the Los Angeles Biltmore and to the Los Angeles Chamber of Commerce for their many courtesies.

Resolved: That this convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH express to that veteran teacher of speech, Thomas C. Trueblood, its cordial welcome, its sincere appreciation of his presence at this convention, and its hearty good wishes for the years to come.

Respectfully submitted,
L. E. BASSETT
E. H. PAGET
C. T. SIMON
A. B. WILLIAMSON, *Chairman*